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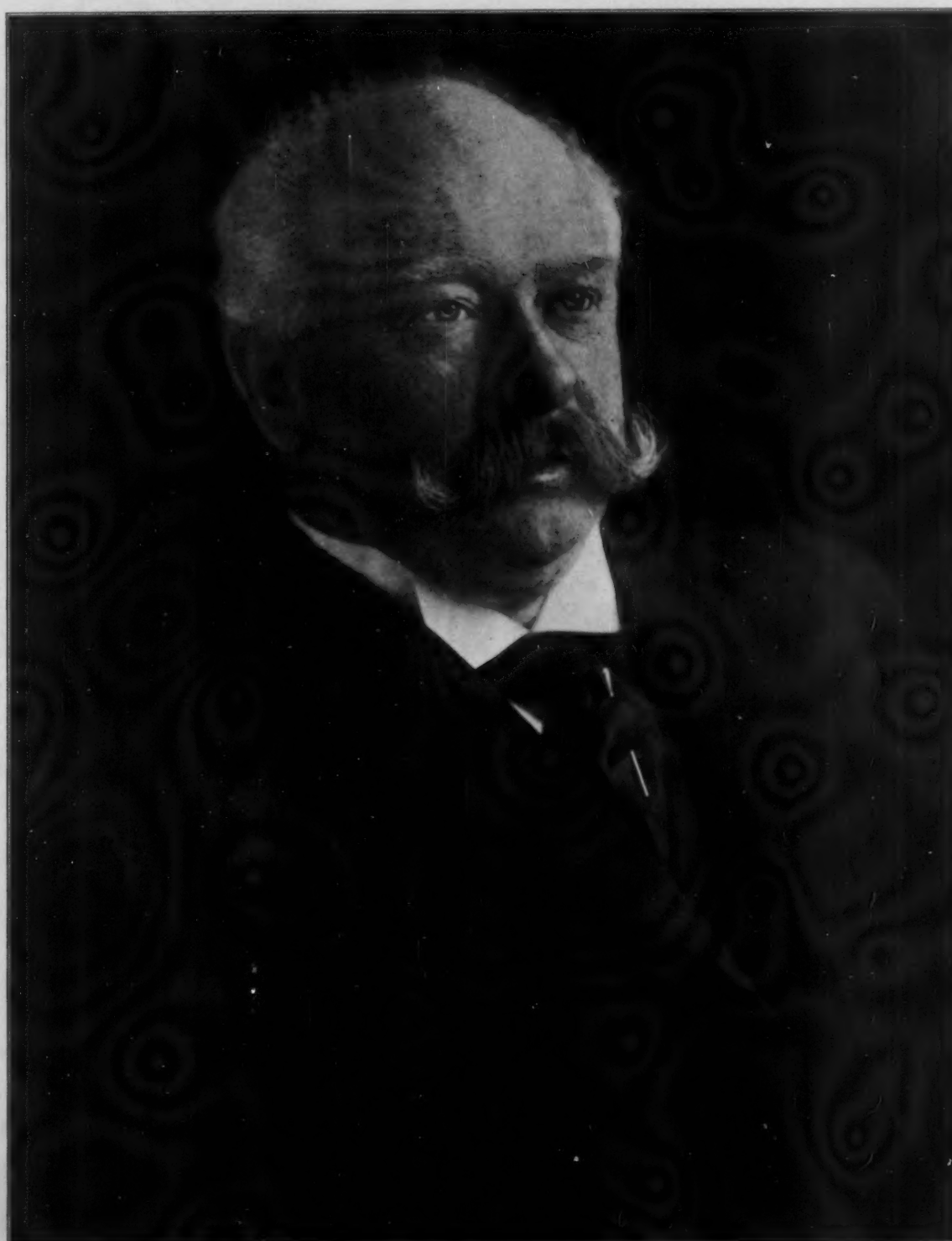
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24 LUITPOLD STRASSE,  
BERLIN, W., APRIL 12, 1907.

Xavier Leroux's "Theodora" was introduced to us at the sixth performance of the Monte Carlo Opera Company last evening, this being not only the Berlin premiere, but the first production of the work in Germany or in any other country, it having been given hitherto only at the Monte Carlo Opera. The composer, Saint-Saëns; Prince Radolin, the German ambassador to France; Choudens, the French publisher, and numerous friends of Leroux came over from Paris to attend the Berlin premiere. Prince Albert of Monaco sat in the Imperial box again, between the Emperor and Empress, surrounded by the Crown Prince and Crown Princess, Prince and Princess Eitel Fritz, other members of the royal family, and the court. The presence of Camille Saint-Saëns lent special distinction to the affair. It was a brilliant audience, and, to all outward appearances, one of the most interesting premieres ever known at the Berlin Royal Opera. Leroux conducted in person, and the performance was a good one, yet the work met with a very moderate degree of success. The libretto, written by Victorien Sardou, offers the composer dramatic opportunities, but Leroux does not rise to them, for the simple reason that he lacks the necessary fantasy, inspiration and originality. Altogether the music is much ado about nothing; there is plenty of noise, but we wait in vain for ideas—wait three and a half dreary hours. Leroux has learned all that an uninspired composer can learn about form, harmony and instrumentation, but the rest is simply phrase.

A greater success was achieved with Verdi's "Don Carlos" than with either Berlioz's "Damnation of Faust" or Boito's "Mephistopheles." Above all, the Verdi work gave Maurice Renaud, the distinguished French baritone, an opportunity of displaying his powers to good advantage; and brilliant powers they are, from an artistic and vocal standpoint. Chaliapine as Philip II, with his magnificent voice and powerful personality, again put all the others in the shade, however; his rendering of the big aria called forth a storm of applause, so spontaneous and prolonged that he was obliged to repeat it.

No doubt part of this success may be credited to the music. "Don Carlos" is not one of Verdi's best operas, but the music is dramatic, effective and full of genuine Italian warmth and passion. In style it is not so homogeneous as "Aida" or "Rigoletto" or "Traviata," it being rather a conglomeration of all the styles of Verdi's earlier works. Schiller's drama has been sadly tampered with and been made to conform to the dramatic requirements of the stage and the music. Marquis Posa appears as a Protestant, and the action centers, in the main, around the strife between Protestantism and the Inquisition.

The Emperor and his Court have attended all the performances and the Prince of Monaco, at every one of them, has been a guest in the Imperial box. After the second performance of the "Damnation of Faust" on Saturday, His Majesty, accompanied by the Prince of Monaco and General Intendant von Hülsen, repaired to the salon adjoining the stage, where Director Gunsbourg, Conductor Jehin and the singers Chaliapine, Renaud, Rousselière and Mlle. Lindsay were presented to the monarch. He spoke a few hearty words of praise to each one and expressed his satisfaction at having made the acquaintance of Berlioz's opera.

This pilgrimage of the Monte Carlo ensemble to the German capital was an interesting undertaking, and it surely was prompted by praiseworthy motives on the part of Prince Albert, but the musical value of the novelties thus introduced to us and the artistic worth of the performers themselves, with the exception of the Russian,

Chaliapine and Sobinoff, and the French baritone, Renaud, were of little importance.

Maestro Lamperti gave an interesting afternoon of Italian music before a large number of invited guests at his home on Thursday, when we made the acquaintance of some very promising young singers. The selections rendered were arias from "Favorita" and "Rigoletto"; duets from Rossini's "L'Italiana in Algeri," Verdi's "Un Ballo in Maschera" and "Rigoletto," and Donizetti's "L'Elisir d'Amore"; the trio with violin obligato from Verdi's "Lombardy"; the quartet from "Rigoletto," and the prayer for chorus and quartet from Verdi's "La Forza del Destino." Some very fine voices were heard, and they all displayed splendid training, reflecting credit on their celebrated master. The four Americans—Euretta Parks, May Scheider, Pauline Miller-Chapman and George Weitzel—especially distinguished themselves. Miss Parks and Miss Scheider both displayed beautiful and admirably schooled lyric so-



SNAPSHOT OF SIEGFRIED WAGNER, TAKEN AT CANNES.

prano voices; they both possess a high degree of colorature facility. Miss Parks as Gilda was exquisite, and Miss Scheider gave a splendid rendering of the "Rigoletto" aria. I wrote about Mrs. Chapman last week in connection with her public concert. Mr. Weitzel has a superb baritone voice of great resonance and power.

Several Russians also deserve special mention. A tenor who gives promise of a very brilliant career is Leone Jerri. He possesses a voice of great warmth and brilliancy, together with all the qualities necessary for success in Italian opera. Nina Cotogni has a soprano voice of rare sympathy and timbre, and she sings with much feeling and artistic taste; she is soon to enter upon an operatic engagement in Italy. Celia Dollmann adds to a very flexible colorature voice a great deal of technical facility, while Elisabeth Meister displayed a sympathetic and voluminous alto. The ensemble work of twenty voices in the prayer from "Forza del Destino" was excellent. The success of the undertaking must have been very gratifying to Professor Lamperti. He had the able support of V. Moratti, his assistant, who officiated as accompanist and musical director.

My assistant, Miss Haring, reports: "Putnam Griswold, the eminent bass singer of the Berlin Royal Opera, and Mrs. Putnam Griswold entertained a large number of their friends on Sunday afternoon, many famous and interesting

people being present. The music was furnished by Horatio Connell, the American baritone, and Cornelia Rider-Posart, the well known American pianist.

"On Saturday evening two pupils of Professor and Madame Schmalfeld were heard in an interesting song recital at the Künstlerhaus—Margarete Wollmann and Karl Heinrich Barth, the brilliant young opera singer, whose successes at Graudenz and in other towns have been recorded in THE MUSICAL COURIER. He has a magnificent voice of rare quality; warm, vibrant and magnetic. Margarete Wollmann, too, has a sweet and sympathetic voice, which she uses with musical intelligence. Both singers demonstrate the smooth, easy tone production and admirable voice control to be acquired by just methods of teaching.

"A musicale, given for the benefit of the American Woman's Club in Berlin, was held at the home of Mrs. Thackara, wife of the American Consul-General, on Monday afternoon. The assisting artists were Nicoline Zedeler, violinist, and Maude Roosevelt Le Vinsen and George Wilber Reed, vocalists. Miss Zedeler, a pupil of Theodore Spiering, played with a breadth and resonance of tone and an energy of attack astonishing in a young girl of such fragile appearance, and altogether gave unusual promise for the future. Her accompaniments were well played by Edward Collins, a pupil of Da Motta. Miss Roosevelt Le Vinsen sang the aria from 'Aida,' Mr. Reed, the Flower Song from 'Carmen,' and they were also heard to advantage in a duet from 'Tannhäuser.' Professor Panzner, of Bremen, conducted the last concert of the season of the 'New Philharmonic Concerts' of the Mozart Orchestra. As already announced, this powerful leader has been chosen to conduct the entire series of these concerts next season.

"The third concert of the Stern Singing Society, under the direction of Oscar Fried, had an interesting program, consisting of the overture to the 'Meistersinger'; the fourth part of 'Die Stillste Stunde,' from Nicodé's 'Gloria'; a Brahms rhapsody set to a fragment of the text of Goethe's 'Harzreise im Winter' ('Winter Journey in the Harz Mountains'), for alto solo, male chorus and orchestra; Beethoven's choral fantasy, op. 80, in C major, for piano, chorus and orchestra; four Hugo Wolf songs and Strauss' 'Till Eulenspiegels lustige Streiche.' The soloists were Conrad Ansorge and Lula Myscz-Gmeiner.

"Alexander Heinemann, at his recital on Wednesday, was heard in songs by Beethoven, Schubert, Franz, Brahms and Schumann. Beethoven Hall was sold out even to the last available inch of space on the platform. He was recalled again and again, and after a program of eighteen songs was obliged to grant several encores.

"Horatio Connell, an American baritone of exceptional gifts, made his Berlin debut in joint recital with Norah Drewett, a young girl of Anglo-German parentage, at the Singakademie. Mr. Connell was a favorite pupil of the late Professor Stockhausen, and Mme. Stockhausen came from Frankfurt on Thursday in order to be present at the concert. Mr. Connell's voice is sympathetic in the extreme, and he produces it with great art, so that one forgets all about technical detail and enjoys the rounded tones, so full of music and of equal beauty throughout the registers. Norah Drewett, although this was her first Berlin appearance, is a young person of musical importance, having played with great success in London, Paris, Munich, Switzerland, Holland, etc. She is a pupil of the late Duvernoy, of Paris, and of Bernard Stavenhagen. Miss Drewett possesses much charm, both in appearance and in her style of playing, and her technic is facile.

"Mr. Spiering asks me to correct the statement which I made in THE MUSICAL COURIER of March 27, to the effect that Florizel von Reuter was formerly a pupil of his."

Emma Nevada, the famous American prima donna, made her Berlin debut at the Comic Opera in "Lakmé" on Tuesday. She was suffering from a very bad cold and was in no condition to sing; hence it were obviously unfair to judge her from this appearance, and, as a matter of fact, most of the critics have not done so. She was to have appeared again in the same work on Thursday, but as her cold had grown worse her physician forbade her to sing. She has left for London, but will return to Berlin in the autumn to fill a more prolonged engagement.

The Kaim Orchestra, of Munich, started on a tournee of Austria on Wednesday last. The organization, which will be conducted by Georg Schnéevoigt, will visit ten of the principal cities of Austria, after which it will go to Italy.

The Berlin Comic Opera will close its doors tomorrow with a performance of "Hoffmann's Erzählungen," this being the 301st rendition of this opera since the opening of the house last season. Director Gregor will soon take his ensemble to London.

Desirée Artot de Padilla, aged seventy-two, passed away here on April 3, as I cabled to THE MUSICAL COURIER. The artist first appeared in Berlin in the year 1860, where she

scored triumphant successes at the Victoria Theater with the Lorini Opera Company. She was a great favorite with the Emperor William I and the Empress Augusta. Her engagement to Tchaikowsky, which occurred in 1868, was of short duration, but in the following year she married the Spanish baritone, Padilla y Ramos.

The Ibach Piano House has founded a prize for the Stern Conservatory, in the shape of a grand piano, to be awarded to the best pianist at the end of the school year; the competition, which will be open to the public, to take place in Beethoven Hall before a chosen jury. The first competition for this annual prize will occur in June of this year.

The Grieg concert will take place this evening in the Philharmonie under the management of the Concert Direction Jules Sachs. The coming of the famous Norseman is one of the most interesting events of an exceptionally eventful season.

ARTHUR M. ABELL.

#### Carl Concert in an Uptown Church.

The beautiful edifice corner of Broadway and Ninety-third street, which is known as the Evangelical Lutheran Church of the Advent, was crowded on Thursday night of last week when William C. Carl and the choir of the "Old First" Presbyterian Church, assisted by Maud Morgan, harpist, united in a concert. The Carl concert in this church has become an annual event, and, as a matter of course, is eagerly looked forward to by the music lovers in that vicinity. The organ is an unusually fine one, and the acoustics are nearly perfect. Thus conditions for a real feast of music left nothing to be desired. Mr. Carl played, with his usual skill and musical insight, familiar numbers from his extended library of music. These included the andante maestoso and allegro risoluto from Salome's sonata in C minor; the berceuse, by Olsen; fugue in D major, by Bach; the charming "Spring Song," by Hollins; the "Pilgrims' Chorus" from "Tannhäuser" and a "Pastoral" fantasia by Loret. It was with much difficulty that the assembled congregation refrained from applause, but silence in God's house is one of the laws of this strong denomination of the Christian church. It was especially in the "Spring Song" and other music of this ingratiating type that the listeners manifested their delight. The numbers by the choir included the anthem "O Sing Unto the Lord a New Song," by Sir George J. Elvey; "Hail, Smiling Morn," by Spofforth; "Why Do the Nations," from "The Messiah," with baritone solo, sung by Andreas Schneider, and "Unfold, Ye Portals,"

from "The Redemption," with harp and organ accompaniment; the "Cherubim's Song," Tchaikowsky; "Alla Trinita," fifteenth century song; "Ring Out, Wild Bells," by Dr. Leopold Damrosch, and "A Prayer of Thanksgiving," by Kremser, accompanied by organ and harp. Organ and harp numbers included Handel's familiar "Largo" and "Loreley," by Oberthur.

The Rev. Dr. G. F. Krotel, pastor of the church, made an address, in which he thanked in eloquent words Mr. Carl and his choir for the glorious music. The singing of the choristers, under Mr. Carl's direction, excelled in all those things that make choral singing impressive. Such singing can only result from regular rehearsals under a master who understands every requirement of the voice as well as music appropriate for the church.

#### RECORD OF THE PAST WEEK IN NEW YORK.

Wednesday afternoon, April 24, "Madam Butterfly" (in English), Montauk Theater, Brooklyn.

Wednesday afternoon, April 24, concert by the Church Choral Society, Church of Zion and St. Timothy.

Wednesday afternoon, April 24, "Madam Butterfly," Montauk Theater, Brooklyn.

Wednesday evening, April 24, song recital by Marguerite Arcularius-Jantzen, soprano, Madison Square Garden Concert Hall.

Thursday evening, April 25, "Madam Butterfly," Montauk Theater, Brooklyn.

Thursday evening, April 25, song recital by Mme. Donald, Mendelssohn Hall.

Thursday evening, April 25, organ concert by William C. Carl, assisted by the choir of the "Old First" Presbyterian Church, and Maud Morgan, harpist, Evangelical Lutheran Church of the Advent, Broadway and Ninety-third street.

Thursday evening, April 25, concert by the University Glee Club, Waldorf-Astoria.

Thursday evening, April 25, concert by the Brooklyn Oratorio Society, assisted by George Hamlin, tenor, and Viola Waterhouse, soprano, Baptist Temple, Brooklyn.

Friday evening, April 26, "Madam Butterfly," Montauk Theater, Brooklyn.

Saturday afternoon, April 27, "Madam Butterfly," Montauk Theater, Brooklyn.

Saturday evening, April 27, "Madam Butterfly," Montauk Theater, Brooklyn.

Sunday afternoon, April 28, concert by the Young Men's Symphony Society, Carnegie Hall.

Monday evening, April 29, concert by the Cantata Club, assisted by the Richard Arnold Sextet, Duryea's Hall, 200 West Seventy-second street.

Tuesday evening, April 30, farewell concert by Alwyn Schroeder, cellist, Mendelssohn Hall.

#### Ohrstrom Renard Pupils' Recital.

Madame Ohrstrom Renard, the vocal teacher, whose studios are at 444 Central Park West, presented eleven of her pupils in a recital at Aeolian Hall, Tuesday evening of last week. The singers gave evidence of painstaking training in a program of extraordinary interest. Madame Renard, herself a prima donna and an accomplished musician, played all the accompaniments. Josepha Schaller performed the violin obligato for Mascheroni's "Ave Maria," with Agnes McGibney as the singer. The duet from Rossini's "Messe Solennelle" was sung as the opening number by Mrs. Maurice Engel and Selma Linde. The varied program included these numbers: Aria from "Tannhäuser," Wagner, Katherine Opdyke; "Blüthen, Blüthen, überall," and "The Herb Forgetfulness," Von Fielitz, and "Slavonic Song," Chaminade, Mrs. W. H. Reusswig; "Ouvre Tes Yeux Bleus," Massenet, and "Ingrid's Song," Kjerulf, Winifred Walker; "L'Ete," Chaminade, Olga Richards; "Wanderer's Nachtlid," Rubinstein, and barcarolle, Offenbach, Anna Case and Jessamine Burd; "Long Ago, Sweetheart Mine," "A Maid Sings Light and a Maid Sings Low" and "Lullaby," MacDowell, Mrs. Henry Lardner; "Mad Scene" from "Lucia," Donizetti, May Corin; romance from "Mignon," Thomas, Jessamine Burd; aria from "Mireille," Gounod, Mrs. Maurice Engel; "Jag ser uppa dina ögon" and "Pehr Svinaherde," Swedish folksongs, Selma Linde; "Longing," H. Hoffman, and "Waltz Song" from "Romeo and Juliet," Gounod, Mrs. W. L. Hull; duo from "The Merry Wives of Windsor" (in costume), Nicolai, Miss Walker and Mrs. Reusswig; "The Danza," Chadwick, and "Spring Song," Henschel, Anna Case.

No resident teacher has ever given a more varied program, and the singers, some of them professional, others certain to be, left nothing undone to reflect credit upon their teacher's efforts. A fine audience testified in a most cordial way its approval of the music and the singing. No encores were allowed, and Madame Ohrstrom Renard is to be doubly thanked for making this rule and for enforcing it.

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**Ellison Van Hoose Winning New Triumphs.**

This season Ellison van Hoose, the tenor, has received enough newspaper clippings to fill another scrap book. All of the reviews mention the progress of the singer, and dwell upon his fine voice and his great intelligence and skill. One paper, the News, of Chattanooga, carried a headline, reading: "Van Hoose, as a Tenor, Second Only to Caruso." After appearances in some of the principal cities of the South, Mr. van Hoose will open the month of May in Detroit, Mich., and May 6 and 8 he will fill engagements in Syracuse. These notices are cut from recent criticisms:

Mr. van Hoose has improved wonderfully. His high tones are tremendous in power, and refined and clear in tone. His modulation has become well-nigh perfect. There is no greater tenor in the country, except Caruso, himself. In the duo from "La Boheme," with Sembrich, he was at his best, and the audience compelled a repetition of the last portion. Madame Sembrich was fortunate in being able to present the support that Mr. van Hoose furnished, and the felicitous efforts of the distinguished tenor were provocative of innumerable encores and not a few tears.

In his rendition of "Im Wunderschoenen Monat Mai" (Hammond), he thrilled his audience to emotion's utmost tension, but all the pathos, impressive tenderness and incomparable timbre of his superb voice were given expression to in his presentation of "When the Roses Bloom." A repetition of this beautiful number was demanded and given.—Birmingham, Ala., Ledger, April 3, 1907.

Mr. van Hoose has been heard in Birmingham before. Since he was here two years ago his voice has increased in power. The same sweetness, sympathy, accuracy of tone and grace of expression which characterized the singer then, were noted last evening in an even more marked degree, and he gave evidence of more breadth, and a deeper perfection in the higher register, especially. In concert work there are few American singers who possess the talent with which Mr. van Hoose is gifted, and there are not many who can use their voices to better effect in the rendition of not only such gems of melody as that simple and truly beautiful little song, "When the Roses Bloom," which he rendered with such exquisite delicacy last evening, but in the interpretation of more pretentious works from the German and Italian schools of opera, in which both a genuine musical spirit and a deep seated musical culture are required. Mr. van Hoose made many friends in Birmingham last evening. While every one in the audience must have enjoyed to the full the rare and mellow voice of Madame Sembrich, the appreciation of the vocal charm of Mr. van Hoose was none the less sincere and none the less merited.—Birmingham, Ala., News.

Mr. van Hoose, who was the only singer besides Madame Sembrich, divided the honors with her. It might be said that his numbers were more enthusiastically encored than hers, if this was possible. Time and time again both he and Madame Sembrich were recalled and made to acknowledge the appreciation of the audience, and on several occasions they had to respond with encores.—Montgomery, Ala., Journal, April 3, 1907.

**VAN HOOSE AS A TENOR SECOND ONLY TO CARUSO.**

Mr. van Hoose received deserved plaudits after his splendid rendition of the Meyerbeer number. It is a daring song, with an accompaniment that leaves most of the work for the voice, which is always difficult for the singer. His work was remarkably clean, strong and dramatic. The pure, high tones never give a fear that they may break as in the case of many tenors. His sustained power is very great, and there is never a shade of uncertainty in his tones.

In the celebrated duet both of the singers were magnificent, acting the parts that were sung with so much dramatic fervor and making an immense hit. They repeated it in response to the applause. . . . Mr. van Hoose, in a group of songs, sang two bright, gay songs, with one between them in pure legato style, restful and lovely, and making a contrast of great beauty.—Chattanooga, Tenn., News, April, 1907.



MARGUERITE MELVILLE, FROM THE BUST BY THE CELEBRATED POLISH SCULPTOR, ROMAN LEWANDOWSKI.

**Marguerite Melville, American Pianist.**

Marguerite Melville, the young American composer-pianist, whose remarkable European successes have often been recorded in these columns, was recently modeled by the celebrated Polish sculptor, Roman Stanislaw Ritter von Lewandowski, whose model for the Kosciuszko monument in Washington has received the first prize and caused such a sensation on account of the interest shown in it by President Roosevelt. Lewandowski's bust of Miss Melville, of which the accompanying picture is a photograph, has already taken honors at the art exhibitions at Cracow and Lemberg. Were it not such an excellent likeness, it would still justify the lavish praise bestowed upon it, being a work of art of real classic beauty and strength. On the base is inscribed the first theme of Miss Melville's piano and violin

sonata in G minor, which she played with Concertmaster Rosé, of the Vienna Royal Opera, at her recent composition concert in that city with extraordinary success, both as regards the enthusiasm of the public and the verdict of the critics.

Marguerite Melville was a most favored protégé of the late William Steinway, who had such confidence in her musical ability, though she was at that time a mere child, that he agreed to take her entire musical education into his own hands and later on her artistic future and business management in Europe and America. Since his death she has given up the idea of returning to her native shore, but she has made an enviable reputation for herself in Europe, and we are glad to say that she is now planning a short tournee to this country. Hers is the kind of art we appreciate and need.

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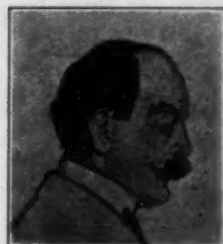
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CABLE AND TELEGRAM ADDRESS, "DELMARHEIDE."  
PARIS, April 15, 1907.

M. Camille Saint-Saëns, after returning from his first triumphal journey in the United States, promised his friends to write an early account—his souvenir and impressions of America.

From Cairo, where the illustrious musician was then stopping, he has sent to the Paris Figaro a picturesque account, which shows that he is also an original and charming story teller.

For the benefit of the hosts of admirers of the maitre who read THE MUSICAL COURIER the following translation from the French of M. Saint-Saëns' "Impressions of America" is herewith presented:

"I had heard much against the New World. People said: 'America will not please you; everything there will shock your artistic taste.' The account of travels I had read had shown me the crowd busy, nervous—something like an exasperated England.

"It is certain, if in America, we expect to feel the same emotion that we do in Rome or in Florence, we shall be disappointed. Every one knows that all tourists travel in search of antiquities, old monuments, old pictures. The number of archeologists, of connoisseurs of paintings, that exist is truly astonishing, and when I think of it I always remember a young woman whom I saw stationed in front of Raphael's famous Madonna at Dresden, while she looked intently on the floor. Do not speak to travelers of what is not old. At Barcelona I discovered in the new part of the town masterpieces that I never get weary of studying and of admiring; nobody looks at them—they will be looked at in a hundred years' time. I did not go to America to look for the remains of the past, so I was not disappointed. But on arriving at New York, the aspect of the River Hudson, covered all over with enormous boats, each with three decks, appeared to me very beautiful. In absence of the beauty of form I was struck by the beauty of strength, of vitality, which is a great beauty. The town is strange, with its houses that sometimes resemble towers. Some of these gigantic constructions are only interesting for their fabulous dimensions, but others should be visited. It was necessary to find a new design for these new edifices, and the Americans have found it. At night, when the windows are lighted up at extraordinary

heights, when electric arcs illuminate on all sides, the sight is fantastical and marvelous."

"For my part the great attraction of this country is in nature and in the inhabitants. Nature in America is often fine for those who know how to admire it, simply and for itself, which is not generally the case with travelers. To many people a fine sight is nothing, if it is not celebrated—if it does not remind one of an historical fact. While I do not wish to deny the interest a great souvenir may add to the landscape, I confess the Alps would appear to me equally beautiful, even if they had not been crossed by illustrious armies.

"As to the inhabitants, I did not find them such as they are generally represented. They walk quietly along the



CAMILLE SAINT-SAËNS.

streets, which are always wide, and they seemed to me rather calm and composed compared with the excited citizens of certain Northern towns. I found them polite, courteous and sympathetic. But how would it be possible not to be pleased with a country where all the women are charming? For here they all are; and those who do not chance to be beautiful find the means of appearing so. I feared I should meet in the streets masculine women, with short hair and hard expressions, but I was most agreeably surprised. It is true that in America woman reigns—a little too much, perhaps, from what is said—but

she remains essentially a woman; she reigns, as she has a right to, by her grace, her charms, which are irresistible

"Let us return to art. Dare I acknowledge it? I have often found better taste here in America than in certain towns of Europe that I will take care not to name. The Americans imitate the Romans, the Greeks especially, the fifteenth century and the Renaissance. Should we reproach them for it? Their imitations from the antique are not unskillful. The constructions in the Greek style, with which the city of Washington is adorned, seemed to me particularly elegant. I have noticed bad taste at the theater in operettas, where odious customs, copied, if I am not mistaken, from Italian operettas, spoil light works that otherwise would be pleasing.

"Don't imagine the Americans are not connoisseurs, that they are without discrimination, that they are most satisfied with our paintings when the price is high; such is not the case. They have chosen the best. And if I felt sad at seeing the works of painters, the greater number of whom I have personally known, and who are now dead, I was consoled at knowing their paintings are so highly appreciated. I have seen in New York Rosa Bonheur's 'Marché aux Chevaux,' some first class Meissonniers and Gérômes, an admirable Lemerrier de Neuville, some fine portraits by Manet, an exquisite Cazin, two superb Desgoffes, some Decamps, Isabey and many others. Living artists are represented by Detaille and Lefebvre. All these pictures have a great defect—they are not old. Patience! they soon will be.

"To come to my own branch, I must say that everywhere I have found excellent orchestras, in which there were often French artists, and always very good conductors. At New York I was delighted to meet Walter Damrosch. He was taken thither when quite a child by his father, of whom Liszt had a very high opinion; he it was who introduced me to him just at the time he was preparing to leave Germany for the States. The father had made my symphony in C known to New York. Walter Damrosch is a worthy successor to his father, and like the much regretted Theodore Thomas, he is favorably disposed to French composers. And he is not alone. While I was in New York they executed successfully the 'Croisade des Enfants,' by Gabriel Pierné, and I have seen, that in all the cities I have visited, the works of César Franck and my own, are frequently performed.

"While I was at Philadelphia, there was fortunately a very fine performance of 'Samson and Dalila' in oratorio form by a society of 250 chorus singers. The Dalila, in voice and talent, was perfection itself. The orchestra, in the 'Bacchanal' of the last act, reached the highest pitch of beat and brilliancy. Please excuse my not giving details about my reception in America. Let it suffice for me to say that nowhere have I found the people more silent, attentive and enthusiastic. It was necessary for me to find again the fingers of the past, in order to play my concerto in G minor, that everybody wished to hear executed by the author. This did not much please me, as today young men play it better than I do—and I myself prefer to play the fifth; that is more suitable to my present capacity.

"I played my G minor at Washington in the presence of President Roosevelt, who, after having graciously received me, did me the rare and signal honor of coming to hear me play.

"But I must tell you, at Washington how pleased I was to see the statues of Lafayette and Rochambeau side by side. The Americans possess a quality I admire very much—that of gratitude; they have not forgotten the part France played in obtaining their independence.

"In America, as in London, opera artists sing in the original language; for instance, 'Romeo' in French, 'Aida' in Italian, 'Lohengrin' in German. Translation, so often incorrect, is thus avoided. The mise-en-scène at the Metro-

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politan is not equal to the musical execution, even in "Traviata," where I heard Sembrich, an admirable artist. That very original effect of the far-off valse, which accompanies the dialogue of the two lovers, was suppressed. It was perhaps due to some accident independent of the will of the director. I prefer to think so. An opposition house, the Manhattan Opera, has been quite recently founded. Its manager does not want for artists, some of them being the tenor Bonci, our baritone Renaud, Mme. Melba, who is adored by the Americans. I saw there "Carmen," with Mme. Bressler-Gianoli and got up with brilliant scenery and dazzling costumes. For the sake of art and artists, we must hope that these two fine theaters may both succeed, and shine together like Castor and Pollux in heaven. \* \*

"Yes, America pleased me, and I belong to the past. On my return from New York, Paris looked to me like a bibelot (knick-knack); but how pleased I was to see it again! What struck me most was not so much America, such as it is; but America, such as it will be some day.

"I seemed to see a large crucible in which a thousand ingredients are blended together to form an unknown substance, and in the work—what activity is displayed; what energy, what scientific progress, useful and practical, are brought to bear!

"All that we see there seems to be at a distance, as something in a way unreal; like a kind of mirage—for the continent is in a transitory condition, in preparation of a New World. Perhaps it would not be too long to give it several centuries to attain its perfect form. During that time, is it not to be feared that the Old World may end in decrepitude and death? Unanswerable questions that time only can decide.

"When in its slow spiral, instead of the pole star, in the Little Bear, the bright Lyre shall mark the north pole in the heavens, humanity will be much changed.

"At the same time, as the terrestrial pole, the pole of civilization, will be displaced."

DELMA-HEIDE.

#### Gottfried Galston in Paris.

Seldom has any pianist been received in Paris with the unanimous acclamation accorded to this young artist. The most praiseworthy efforts are often received there with either stony indifference or cutting criticism; but Mr. Galston seems to have stepped into the hearts of all. "The most manifold and thoroughly finished artist heard in Paris for some time" is the opinion of one of the critics, while others are still more lavish in their praise.

Below are some press cuttings:

We have just witnessed the extraordinary triumph of a Viennese pianist, pupil of Leschetizky. The great artist gave his two first recitals, dedicated to Bach and Beethoven, before a large and representative audience amid endless applause.—Le Journal, Paris, March 8, 1907.

Gottfried Galston's Bach and Beethoven recitals took place in the Agricultural Hall on March 2 and 6. The Bach recital commenced with the works of that old master written for the clavichord. The performance of the capriccio, of the chromatic fantasy, and the two preludes and fugues from the "Wohltemperirte Klavier" were highly appreciated, and the virtuosity displayed in the small suite for lute, and in the Italian concerto, aroused prolonged applause. The D major prelude and fugue for organ, arranged for piano by Busoni, utilizing all the possibilities of the modern piano and magnificently played, produced a grandiose impression. Mr. Galston was recalled six times at the close of the concert.

The Beethoven recital comprised the last five sonatas. The majesty of style, the noble and strong character of the interpretation in certain movements, the subtlety and transparent coloring, the sentiment, pure and sweet in others, the clearness of purpose in all, was worthy of the highest praise. It was a prodigious effort, but the artist accomplished all with apparent ease. The exacting variations of the last sonata, played with the utmost delicacy of pianissimo, were particularly admired.—Le Ménestrel, Paris, March 9, 1907.

Gottfried Galston, the great pianist, has been recognized by the foremost artists of Parisian musical circles as well as the general public and he has been accorded unending ovations during his three recitals of Bach, Beethoven and Chopin, which he has just given with a success hitherto unprecedented. Mr. Galston is the most manifold and thoroughly finished artist that we have heard for some time.—Le Gaulois, Paris, March 13, 1907.

#### Marguerite Arcularius Jantzen's Concert.

Marguerite Arcularius Jantzen, soprano, gave a concert in the Madison Square Garden Concert Hall Wednesday evening, April 24. This concert was of exceptional interest in many ways, first, because the singer has a really beautiful voice, and again because she displayed the training of her teacher, Madame Lankow, to such excellent advantage. Adele Kreuger and Andreas Schneider, from the Lankow School of Vocal Art, assisted Mrs. Jantzen in the appended program: "Dich Theure Halle," from "Tannhäuser," Wagner, Mrs. Jantzen; trio, "Cosi fan tutte," Mozart, Mrs. Jantzen, Mrs. Kreuger and Mr. Schneider; prologue from "Pagliacci," Leoncavallo, Mr. Schneider; duet, "Gondoliera," Henschel, Mrs. Arcularius and Mr. Schneider; "O Lass Dich Halten," Jensen; "Niemand Hat's Geschen," Loewe; valse, Bemberg, Mrs. Jantzen; duet, "The Crucifix," Fauré, Mrs. Kreuger and Mr. Schneider; "Loreley," Liszt, Mrs. Jantzen; trio from "Fidelio," Beethoven, Mrs. Jantzen, Mrs. Kreuger and Mr. Schneider.

Mrs. Jantzen's voice is naturally attractive, is resonant, strong, true and of wide compass. In her group of songs she showed power of expression, facility and superior clearness of diction, in the "Tannhäuser" number dramatic strength, and various powers and graces in the concerted numbers, notably the "Fidelio" trio. Recalls were numerous and grew more so as the singer warmed under encouragement. Quantities of floral tributes were offered, and the anteroom was filled with admirers at the close of the concert. If this is a foretaste, there is every reason to prophesy a happy result from further acquaintance abroad.

#### Louise Love to Play at Convention.

Louise Love, the young pianist from Chicago, whose recitals in Syracuse, Rochester and Niagara Falls have been reported in THE MUSICAL COURIER, has been invited to play at the annual meeting of the New York State Music Teachers' Association, to be held at Elmira, N. Y., the last week in June. Miss Love has set June 25 as the date of her recital. This talented pianist played in Searcy, Ark., on April 15; at Little Rock on April 22, and yesterday (April 30) at Milwaukee. Tomorrow (May 2) she will give a recital in Columbus, Ohio, and on May 5 is to have an appearance in Dallas, Tex.

#### Huss Piano and Song Recital in Brooklyn.

Henry Holden Huss and Hildegard Hoffmann-Huss united in a piano and song recital Monday night of last week, under brilliant social auspices at the Pierrepont Assembly Rooms, Brooklyn. The compositions by Mr. Huss aroused much interest, and the program as a whole was one calculated to enhance the interest of the several hundred music lovers attracted to the concert. Mr. Huss played the "Appassionata" sonata, and in this work of great inspiration once more compelled the admiration for the player's noble and correct conception of Beethoven. The group of soli included the Brahms intermezzo, E flat major, op. 117; the Schumann novelette in E major, op. 21; the Richard Strauss "Traumerei" in B major; op. 9; the Huss valse in A major, op. 21, and two Chopin numbers, by request, the first study (A major) in op. 25 and the A major ballade,

No. 3, in op. 47. All ideas of the composers were clearly depicted. Students must regard such pianists as Huss with feelings akin to veneration, although the word veneration can hardly be applied to an artist still in the vigor of young manhood.

Mrs. Huss' singing showed marked improvement in vocal technic and breath control. The absolute purity of her voice and her unerring taste were again manifested in her varied selections: "Fingo per mio diletto," old Italian; an old sacred lullaby (1649, David Corner); "Frühlingsglaube," Schubert; "Träume," Wagner; "So Shall the Lute and Harp Awake" ("Judas Maccabæus"), Handel; "Träume Durch Die Dämmerung," Richard Strauss; "Ich Liebe Dich," Huss; "Mit Einer Primula Veris," Grieg; ariette, Vidal; "It Was a Lover," Huss; "Les Filles de Cadix," Delibes.

As on former occasions, Mrs. Huss sang her husband's songs with appealing eloquence. Mr. Huss accompanied in the second group of lieder and Miss Orr assisted at the piano in the first. The concert was closed with a spirited performance of the first movement of the Huss piano concerto, in B major, with the composer playing the solo and Miss Orr the orchestral part on a second piano.

The patronesses were: Mrs. Edward Behr, Miss Behr, Mrs. Glentworth R. Butler, Mrs. Arthur Buxton, Mrs. Thomas Bolling Coles, Mrs. G. H. Coutts, Miss R. Crawford, Mrs. Philip Lee Gill, Mrs. Gustav Heubach, Mrs. Charles B. Hewitt, Mrs. G. L. Hoppenstedt, Mrs. Henry E. Ide, Sallie Ingalls, Mrs. Charles N. Judson, Mrs. A. Klingenberg, Mrs. John Eadie Leech, Mrs. George Martin Luther, Mrs. Howard Melish, Miss A. M. Patterson, Mrs. Louis Roessel, Mrs. Robert Grier Strong, Mrs. Joseph H. Sutphin and Mrs. Charles Carroll Whitney.

#### Alfred Calzin in Berlin.

The following criticism of Der Musik, one of the most important and widely read musical magazines in Germany, confirms the big success made by Alfred Calzin at his orchestral debut a few weeks ago:

Alfred L. Calzin will, by just due, take his place among the truly remarkable pianists so soon as he will know how to infuse more grandeur into his playing, without thereby sacrificing his clean technic and his fine sense for rhythm. At present the desire to file off things as fine as possible is too much in evidence and the pianissimo is often, in conjunction with the orchestra, too soft. But as it is this pianist may well be heard in his Brahms concerto.—Die Musik, March, 1907.

#### Enthusiasm at Glenn Hall's London Recital.

(By Cable to THE MUSICAL COURIER.)

LONDON, April 25, 1907.

Glenn Hall, the tenor, scored a big hit at his London debut in recital. Nikisch was the accompanist. The singer had a most enthusiastic audience and received very favorable criticisms. A brilliant future is assured for the artist.

A. T. KING.

#### Francis Rogers Going Abroad This Month.

Francis Rogers will conclude a successful season at the music festival in Syracuse May 6 and 8. The baritone will sail for Europe May 22 for a summer abroad in recreation and study. The singer will return in October and resume his concert work under the management of Loudon Charlton.

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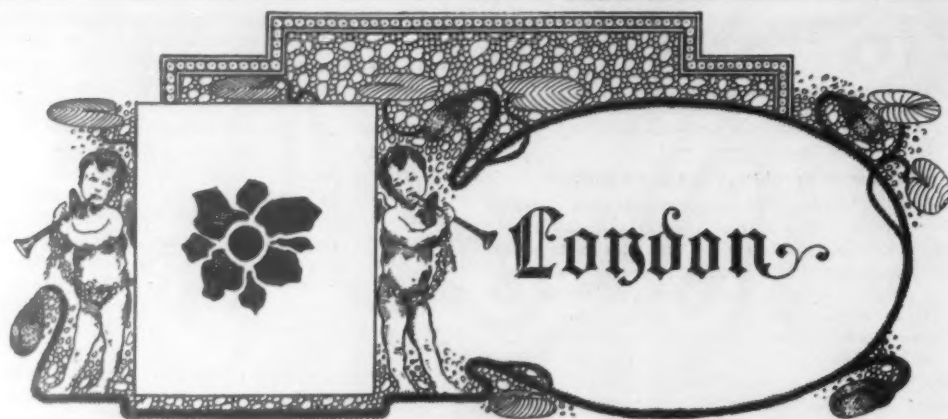
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35 WEYMOUTH STREET, W.,  
LONDON, April 17, 1907.

The interest that was felt in the Maurel Opera Orchestral concert was such that Queen's Hall had hardly a vacant seat when the concert commenced. The first number was a selection from "Orphée," the solos being sung by Betty Callish and Joyce Bessly, both pupils of Maurel, as were all the vocalists of the evening. The choruses were sung by the Oriana Madrigal Society, the New Symphony Orchestra, conducted by Thomas Beecham, supplying the musical accompaniments. A novelty in the shape of a violin concerto by the old Italian composer Nardini was played by Signor Certani. It is in three movements, the second one being the best. The chief feature of the program was the series of selections from "Otello," in which Maurel was assisted by three pupils as principals—Celia Palo, Betty Callish and Signor Caffeto. Maurel also contributed some solos to the program and was again heard in the selections from "Ernani."

When Elena Gerhardt sang a program of German lieder last evening, accompanied by Arthur Nikisch, the art of both was so perfect that one knew not which to admire more. The blending of the beautiful voice and the perfect accompaniment made an ideal combination. Miss Gerhardt sang here last year, when she made a profound impression, leaving such pleasant memories that a large audience greeted her at her first recital this season. Her program was divided into four groups of songs—Beethoven, Schumann, Schubert, Brahms (who was in a group by himself), Jensen, Hugo Wolf, Wagner, Weingartner and Richard Strauss being the composers selected. In all there were twenty-two songs, with a different mood for each, all equally well sung.

On Saturday afternoon Nikisch was the conductor for the first of two orchestral concerts by the London Symphony Orchestra, which he is to conduct. His name alone was sufficient to draw an enormous audience to Queen's Hall. The chief work on the program was Brahms' fourth symphony, which was followed by Schubert's "Unfinished" symphony, the program having begun with the overture to "Euryanthe." After the interval there were three Wagner numbers—"Parsifal" prelude and "Good Friday" music and the prelude to "Meistersinger."

On Sunday afternoon Nikisch was the conductor at Albert Hall, where Miss Gerhardt and Hamilton Earle were the vocalists. Again on Tuesday evening at the special concert for the visiting Premiers, Nikisch wielded the baton.

Song and piano recitals by Blanche Marchesi and Vladimir de Pachmann have been given in several of the provincial towns recently, and in fact, are still continuing, for quite a lengthy tour has been arranged for these musicians. At Brighton there was great enthusiasm shown. Marchesi was in her best form, charming with her selections, which included Sigurd Lie's "Soft Footed Snow," Julian Clifford's "Sea Pinks," "Nymphs and Sylphs," a little German song, "Nobody Saw It," and Liza Lehmann's "The Cuckoo." As one critic said, "To hear her trill 'The

Cuckoo' is one of those experiences of the modern concert platform alone worth living for." At Redhill, where a recital was given last Wednesday, Pachmann played a Chopin program in his usual manner, that defies criticism and charms all hearers. To this program Mme. Marchesi contributed three groups, her singing of Alabiéff's "The Nightingale" being a perfect revelation of what can be done with that song. Another of her numbers that always arouses great enthusiasm is "Crossing the Bar," by Willeby. Mme. Marchesi is a great admirer of Willeby's songs and has a large number of them in her repertory.

The Carbone sisters, who have recently returned from Berlin, where they gave some concerts, are now under the management of T. Arthur Russell, with whom they have signed a contract for a term of years. Next autumn they will appear with Patti on her tour in the provinces, and during the present season will sing at a number of private



A RARE PICTURE OF PONCHIELLI, COMPOSER OF  
"LA GIOCONDA."

and public musicales. These young singers, who are from Buffalo, N. Y., make a specialty of duets.

Julia Strakosch, a member of the well known family of that name, will make her debut in comic opera next September at one of the West End theaters in a new opera, "The Three Kisses," music by Howard Talbot, book by Leedham Bantock, and lyrics by Percy Greenbanks. Miss Strakosch is a pupil of Hattie Clapper Morris, of New York City, who will come to London this summer to visit her pupil.

Walter Wheatley was one of the soloists at the Royal Horticultural Hall last Friday at a concert given under

the patronage of the Princess Christian, of Schleswig-Holstein. Mr. Wheatley sang an air from "Pagliacci" and one of Guy d'Hardelot's songs, "I Know a Lovely Garden." He received a most enthusiastic recall after his songs, making a distinct success. Last week Mr. Wheatley signed a contract with the Carl Rosa Opera Company for a term of three years. He will appear at the Marlborough Theater with his company on the evening of the 24th, singing the part of Lohengrin.

Clara Butt and Kennerley Rumford are now on a tour in the provinces saying "good-by" prior to their departure for Australia. Last week they were in Ireland, where they were so warmly welcomed that hundreds were unable to obtain admission at the Dublin, Belfast and other concerts. In Dublin they were invited by His Excellency the Lord Lieutenant to join the Viceregal party at the Panchestown races, and on Wednesday received a command to dine with the Viceregal court. The tour ends on April 30, and Madame Butt will spend the month of May at a Continental spa. They sail for Australia on the Mongolia July 19.

One of the busiest of the young singers in London is Dalton Baker, who recently has been singing at the Gentlemen's Concert in Manchester, which was conducted by Dr. Richter, at Albert Hall, in both "The Kingdom" and "The Messiah" during the same month, and with the Leicester Choral Society, where he also sang in "The Kingdom," and with the Newcastle Choral Society in "Elijah." Future engagements already booked include his appearance as principal baritone at the Gloucester Festival, when he sings in "The Apostles," Verdi's "Requiem" and "The Messiah." During the past week Mr. Baker was soloist at the Gloucester Choral Society and also at Birmingham, where "The Kingdom" was given.

Two Scottish musicians, Iona Robertson and Bessie Spence, were welcomed by a friendly audience the other evening, the former as a reciter and singer, the latter as violinist. Miss Miveash was the pianist, and Reginald Davidson, Royston Keith and Miss Conroy assisted.

As a pupil of Francesco Berger, Nadine Sutherland at her recital in Aeolian Hall on Wednesday last gave evidence of more than usual ability, whose future progress will be watched with interest. Johannes Wolff, violinist, who assisted, included in his solos a "Poème d'Amour," by Mr. Berger.

Nellie Nutt, contralto, appeared at the Salle Erard during the week, her program being an ambitious one that was duly complimented by the enthusiasm of her audience. Assisting were Irene Howard, Louie Bagley and Carrie Macdonald.

The young French-Canadian singer, Eva Gauthier, who sang with the London Symphony Orchestra on Tuesday evening, was born in Ottawa. She was a pupil of Shake-

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spare when in London a year or more ago, and has been for a tour in Canada recently. Now she has returned to Europe, where she intends to devote two years or more to study, probably in Italy.

In "Boheme" Madame de Vere-Sapio will appear as Mimi and Joseph O'Mara as Rodolfo at the Moody-Maner performances in Sheffield.

Engagements that have already been made for the three autumn festivals include for Gloucester, the week of September 3, Agnes Nicholls, Dalton Baker and Plunket Greene. The Cardiff festival is also in September, taking place in the week beginning with the 23d. Agnes Nicholls, Mme. Kirkby Lunn, Miss Glesson-White, Ben Davies and Ffrangcon Davies are some of the soloists who will appear. The Leeds Festival is set down for the second week in October.

A. T. KING.

#### Edwin Hughes' Piano Recital in Washington.

Edwin Hughes, a pupil of Joseffy, will play the following works at his coming recital in Washington, D. C., on May 7: Toccata and fugue, in D minor, Bach-Tausig; polonaise in C major, Beethoven; "Auf dem Wasser zu Singen," Schubert-Liszt; "Cantique d'Amour," Liszt; a group of seven Chopin numbers, and Mr. Hughes' paraphrase of the Strauss waltz, "Wiener Blut." Franceska Kaspar, soprano, will assist, singing songs by Haydn, Gounod, Bemberg and Oley Speaks.

#### John Finnegan in Washington and Staten Island.

John Finnegan, solo tenor of St. Patrick's Cathedral, won much admiration during a recent visit to Washington, D. C., and Staten Island, press comments reading as follows:

John Finnegan received a perfect ovation, while he merited the applause. He sang with a full, broad, uniform tone, and completely captivated his hearers. "Celeste Aida" was given with unusual effect. "Donna e Mobile," his encore, had a snap and fire to it that took wonderfully. His group of songs was most effectively given, and again this encore earned him a second encore.—Washington Star.

Mr. Finnegan, an esteemed artist, sang beautifully, with a pure, velvety and at the same time powerful voice, and pleased beyond expectation. He was obliged to respond to a demand for more. On his second appearance he was received with even more enthusiasm. After his group of three songs the audience refused to be satisfied

with only one encore, so he was obliged to concede a second encore, "Killarney."—Washington Journal.

The first vocal number by Mr. Finnegan, "Celeste Aida," in which the unusual range of his voice, sure in the middle register, and reaching with perfect control into the upper and lower, was exhibited with marked effect. He responded with one encore with a simple little song, but would not consent to another, despite continued applause.—The Staten Islander.

#### Edward Johnson in Three States.

Edward Johnson, the tenor, has made a record this season in the number of his appearances, and the quality of his singing. Some press comments follow:

Mr. Johnson has been here before for our music festivals, and his work is always a delight. He was in excellent voice last night, and in all his numbers from the Puccini aria from "La Boheme" to "Proposal," of Hastings, he displayed a tenor quality that is particularly satisfying because of its richness in all registers. He sings with the art of an artist, and at the close of his last group of songs, the audience would not let him retire until he had given two encores.—Syracuse Post Standard.

Mr. Johnson, as Faust, had much to do, and he did it in splendid form. His singing of the great "Invocation to Nature" was one of the most applauded numbers of the evening.—Philadelphia Press.

As Faust, Edward Johnson sang with much purity of tone, accuracy of pitch and clearness of enunciation.—Philadelphia Inquirer.

Edward Johnson, who sang the title role, displayed a beautiful lyric tenor voice, and that clear and cultured enunciation which is so requisite in oratorio work.—Philadelphia Public Ledger.

Edward Johnson, as Samson, with beautiful voice, splendid expression and much warmth of tone, was once more a strong local favorite. His work was done thoroughly and satisfactorily, and won deserved applause.—Taunton, Mass., Daily Gazette.

Mr. Johnson again demonstrated his exceptional ability as a tenor. As Samson he had much to do, and he was equal to every emergency. A duet between Samson and Delilah called forth vigorous applause, and the singers were twice obliged to bow their acknowledgments.—Newburyport, Mass., Morning Herald.

Mr. Johnson seemed to be more lyrical than dramatic, though he is not devoid of great dramatic attainments on occasion. His voice is delightfully beautiful and flexible.—Salem, Mass., Evening News.

Mr. Johnson's singing of Faust's cavatina, "All Hail! Thou Dwelling Pure and Lowly," was given sustained applause. Most of those in the audience were well acquainted with Mr. Johnson's abilities through his singing of the tenor role in "Aida" last year.—Brooklyn, Mass., Times.

#### MUSIC OF THE WEEK IN BROOKLYN.

BROOKLYN, April 29, 1907.

How many of the seemingly happy individuals who witnessed the eight performances of "Madam Butterfly" at the Montauk Theater last week profited by the lessons taught in the pathetic story? The theater was crowded at each presentation, and the principals, with the fine chorus, united in giving a nearly perfect ensemble. Mr. Savage has established another record for grand opera in English in Brooklyn, where the same manager has given many notable productions in previous years.

Julian Edwards' new cantata, "The Mermaid," was on the program of the concert given Thursday night of last week at the Baptist Temple by the Brooklyn Oratorio Society. The same conductor, Walter Henry Hall, and the same excellent solo singers, Viola Waterhouse and George Hamlin, assisted at the first performance of the work two nights before at Carnegie Hall, Manhattan, by the Musurgia Club. For a review, see another page of this issue of THE MUSICAL COURIER. The other works at the Brooklyn concert included Elgar compositions, a cantata, "The Banner of St. George," and three charming songs "From the Bavarian Highlands," and subdivided as follows: "The Dance," "Aspiration" and "Lullaby." Elgar is decidedly more happy in his songs than in his oratorios. However, that is a matter that each musician must settle for himself. When we are really civilized in musical criticism as in other things, there will be less of the disagreeable positiveness that now makes many men miserable (or hilarious). It is like repeating an oft told tale to write of the good points in the singing of the Brooklyn Oratorio Society. This club has always been distinguished for refinement of tone, for precision, and close attention in following the animated baton of Mr. Hall. Mrs. Waterhouse sang the solo in the Elgar cantata in admirable style.

Mrs. Shotwell-Piper, Alice Sovereign, Kelley Cole and Francis Rogers constitute the admirable quartet of American singers engaged to sing at the closing concert by the Brooklyn Institute Thursday night, May 2. Two song cycles will be given, "In a Persian Garden" and Mrs. Wassall's series of settings for some Shakespearean sonnets.



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## RUDOLPH GANZ'S SUCCESS IN NEW ORLEANS.

Rudolph Ganz, the Swiss pianist, met with an extremely cordial reception on the occasion of his recent appearance in New Orleans, La., as the following notice demonstrates:

GANZ SCORES GREAT SUCCESS IN PHILHARMONIC CONCERT.

SWISS PIANIST PROVES TO BE ONE OF THE GREATEST ARTISTS OF THE DAY—SUPERB RE rendition OF BRAHMS AND CHOPIN—STRIKING COMPOSITION BY DEBUSSY—SPLENDID TONE AND INTELLIGENT READING.

The art of Rudolph Ganz is broad, sane and masterly, without a single affectation or mannerism; clearly the virtuoso of today no longer needs the assistance of hair and eccentricity to win his public.



RUDOLPH GANZ.

It would be a pleasure to essay the role of prophet in the case of the young Swiss pianist and raise his name to the pinnacle of musical fame, were it not that prophecies are so unutterably valueless in face of the inexorable march of actualities. Likewise there is so much of present performance in Ganz's work that there is no need to look beyond the pleasure he now gives for greater triumphs when his name will have become as much in the popular ear as that of a Paderewski, Joseffy, Rosenthal or Hofmann. That the Swiss artist will take place in this high category there will be few to deny among the large audience who last night listened to him and applauded his tone, technique and intellectual rendering of Brahms, Chopin and Debussy.

It was the second concert under the auspices of that young musical organization, the New Orleans Philharmonic Society, and the attendance was even larger than that which enjoyed the Adamowski Trio ten days ago. In appearance Mr. Ganz is somewhat slender, but the instant he touches the keys one realizes that there are the muscles of an athlete in his frame, as well as the emotions of a poet and the skill of a profound student of piano technique. He selected Brahms for both the first and second numbers of his program, and so effective was his rendering of the greatest of modern masters that an entire Brahms evening would have been welcomed. Perhaps nothing of Ganz's recital was more thoroughly enjoyable, unless it was the Chopin G minor nocturne.

The simple rhythm of the Brahms rhapsody (G minor) introduced the public at once to a broad and beautiful tone that is one of Ganz's most distinguishing characteristics, and it was this fine tone quality, enveloping his work even during the most strenuous of its moments, that separated the virtuoso from many lesser musicians of

great technical ability. His second Brahms number was a capriccio in B minor, with an electric sparkle in its exquisite staccatos. Dohnányi was the composer of both the third and fourth selections of the evening, the first, a rhapsody in F sharp minor, opening frankly under the Liszt influence, but later developing more along the lines of the modern tonal school. It is full of thrilling contrasts, and has some melodic themes of Mendelssohnian sweetness. His second composition, a rhapsody in G major, is interesting more on account of its spirited movement than any great musical invention, but it served to display some splendid flights of virtuosity in the pianist and again called attention to the brilliancy of his staccato passages.

Then came Schumann's long drawn out sonata, F sharp minor, the most important feature of the program in point of length. It is a musical labyrinth, through which the audience was guided by Mr. Ganz, who explained its interesting chambers as they were passed through, but still there was something depressing in the intricate maze of beauties that led to the sonata's impressive climax. The work lacks the compactness of structure of some others of Schumann's compositions, and there were many of the audience last night who no doubt wished for a second or third audition of the sonata to secure a fuller conception of its design, as interpreted by Mr. Ganz.

As an encore to the first section of the program, Mr. Ganz played the delightful Sgambati minuet that Signor Consolo rendered with such effect at his recent recital at the Athenaeum. It was equally effective as performed by the Swiss virtuoso as by the Italian, though the readings were very divergent in character.

The second half of the evening's entertainment began with two descriptive pieces, the first "Le Tambour bat Aux Champs," by Alkan, a composition less obnoxious than "The Wind," by the same composer, which was played here by Harold Bauer some months ago. The second of the imitative numbers was "Jeux d'Eau," by Ravel, full of ripple and rush of water and very good of its kind. There followed a composition, "L'Isle Joyeuse," by Debussy, a work holding many of the higher qualities of musical art in the very style to which Alkan and Ravel, in the two previous numbers, aspired in vain. "L'Isle Joyeuse" is a tone poem strikingly rich in invention and highly original. The composer by the use of runs and trills of extreme velocities has secured a blurred impressionistic effect in which the familiar effects of contrapuntal association of notes is lost under a mist of tone. A soft but insistent bass burden forms a somber distance before which the lighter vapors of the joyous isle seem to float in fantastic sunlit wreaths.

There was a total transformation of style in the transition from Debussy to the Chopin G minor nocturne which followed it. The day was beautiful, but more beautiful the night, and of all the evening's program no selection touched the heart with the same potent charm as did the sorrow laden composition of the great Pole. In perfection of quality and the poetic rendering of a mood, Ganz was supreme in his Chopin, and there was much of the same caressing touch of love in the evening's final encore when the virtuoso closed with a simple, beautiful melody, the Heller berceuse.

As last of the published program Ganz played Liszt's polonaise in E major, a tour de force in technical display, but heartless and artificial in comparison with such compositions as the Chopin, Brahms and Schumann numbers.—The Times-Democrat, New Orleans, March 12, 1907.

### Song Recital by Pauline Donalda.

Pauline Donalda, one of the favorite prima donne during the past season at the Manhattan Opera House, sang her farewell to New York, in recital at Mendelssohn Hall, Thursday night of last week. A large audience greeted Madame Donalda, and admirers recalled her numerous times and sent her flowers. The singer presented a list of arias and songs that in the main revealed her best

qualities of voice and style. Her operatic numbers were the Iphigenie air from Gluck's "Iphigenie en Tauride," "Voi che Sapete," from Mozart's "Marriage of Figaro," and "Pleurez, Pleurez, Mes Yeux," from "Le Cid" (Massenet). The songs in German, English and French included "My Mother Bids Me Bind My Hair," Haydn; "Der Nussbaum," Schumann; "Du bist die Ruh," Schubert; "Meine Liebe ist Grün," Brahms; "Les Berceaux," Faure; "Si j'étais Jardinier," Chaminade; "The Dove" and "Tis June," by Landon Ronald; "A Dream," Bartlett, and "The Year's at the Spring," by Mrs. Beach. The audience compelled Madame Donalda to repeat the best of the two French songs, "Si j'étais Jardinier," which she gave in a captivating manner. If a discriminating stranger who had never heard of Madame Donalda had heard her in recital, he would have known that opera was her field. The warmth of her temperament, the charm of her facial expression, and her magnetism are gifts rarely possessed by recital singers. She has these things in abundance. Madame Donalda's piano accompaniments were acceptably played by Arthur Rosenstein. As a final encore the soprano gave Tosti's "Serenade."

### Frederic Martin in Michigan.

Another complimentary press notice of Frederic Martin's singing, one of many published in the Western papers, is appended:

The most interesting musical event of the year was the Frederic Martin vocal recital. It is rather an unusual feat for one artist to keep a large audience thoroughly entertained for an entire evening, yet that is just what Mr. Martin did. It was a splendid illustration all through of what can be done with natural gifts, carefully cultivated. Mr. Martin is the possessor of a magnificent bass voice, rotund, clear and mellow. A voice that came with nature and which has been developed to its fullest capacity by kindly art. A large man physically, Frederic Martin is also a large man artistically, and his stage appearance and experience command for him the instant sympathy of his audience. His program was a comprehensive one, embracing numbers from all the best known composers, and the man's versatility was displayed to advantage in his splendid enunciation, he giving even in his most trying periods the fullest values to his Italian, French and German, and in this respect alone displaying powers so far beyond the ordinary as to actually deceive, and bring about the impression that for the time being one was listening to "a native son." Mr. Martin's program comprised old and modern Italian songs, classical and modern German songs, French compositions, modern English and American songs. In all there was the treatment of the true artist, the conscientious attention given to values and at the same time the manly intelligence which commands respect and which meets with appreciation. There is nothing of the "finicky" about Mr. Martin's work, he is a manly singer, and a true one, and whether his theme be of love, gaiety, joy, or whether it be a rollicking barcarolle, there is full appreciation given the composer. In all no more delightful concert has been given in this city. To enter into Mr. Martin's program specifically would avail nothing in the way of enlightenment. It was so broad, so comprehensive and so excellently balanced as to meet all tastes, and to please at one and the same time the musician, the man and the woman who go to be entertained, and like to be entertained by so skillful, so capable and so thorough an artist as is Frederic Martin.—The Saginaw, Mich., Evening News, March 8, 1907.

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**EDNA RICHOLSON'S SUCCESS.**

Edna Richolson has won unique and remarkable success in her first season. By her own initiative she has gained the esteem and interest of the musical profession and a real popularity with the large public. For two months after her New York debut last November little was heard from her except an occasional small concert. Then came the opportunity of making a tour as soloist with the Chicago Symphony Orchestra through Canada. The ovation which the young and unheralded artist received in the Canadian capital is still mentioned in the papers, and she repeated her success in Hamilton, London and at Michigan College. Returning to Chicago she gave there a recital which won from one of the leading critics some "headlines" calling her art "one of the season's surprises" and herself "by far the most promising young pianist heard this season." She is to be one of the soloists of the concert at the Chicago Auditorium on April 27, and her May dates include a West End Club recital and some festival appearances. Miss Richolson will be under the management of the Dunston Collins agency next season. Following are some recent press comments:

In the evening the E flat piano concerto by Liszt was given a magnificent interpretation by Edna Richolson, a rising young artist.—The Citizen, Ottawa, Canada.

Miss Richolson, who is a pupil of Joseffy, played her way into the hearts and sympathies of her audience as few pianists have done here, and I have heard many regrets that she was not on the program for more than one number. Her playing of the difficult E flat Liszt concerto was perfect and it will be a great pleasure to hear her again.—Ottawa Evening Journal, March 16.

Edna Richolson, a young pianist, played the very difficult Liszt concerto with brilliancy, sympathy, a remarkable command of technique and almost masculine strength. \* \* \* A very brilliant career is doubtless in store for her.—The Advertiser, London, Ontario.

**PLAYING OF EDNA RICHOLSON PROVES ONE OF THE SEASON'S SURPRISES.**

A young pianist of unusual promise was revealed last night in the person of Edna Richolson. \* \* \* Miss Richolson has all of the qualifications that are necessary in a pianist. She has an abundance of temperament, well under control. She has a fine technique and plenty of confidence. Her playing is delightfully clear and distinct, and she obtains a round, musical tone from the piano. She is young, yet within her limitations, which are only those of youth, she is remarkably well balanced. She is by far the most promising young artist heard this season.

The exuberance of youth is not a thing to be scorned. Miss Richolson will be fortunate if she can, during the coming years,

preserve the youthful charm and vitality that now characterize her playing. She deserves success, for her entire work impresses as being frank, earnest, honest and sincere.—Chicago Journal.

It was Miss Richolson's first appearance before a representative Chicago audience, and she therefore attracted the greater interest. She has a facile and reliable technique, good tonal control, and her readings were always intelligent.—Chicago Inter Ocean.

Edna Richolson, who played with orchestra the Liszt concerto in E flat, walks quietly on the stage, and is absolutely free from mannerisms. And with what assurance and masterly skill she played! Her splendid technique is the servant of her art, rendering it smooth.



EDNA RICHOLSON.

She combines the dainty refinement of Chopin, the great friend of Liszt, with almost the masculine strength of Liszt himself. No woman has been heard here who has played better, and regret was felt that she could not be heard again at the evening concert, or at least respond to the repeated encores.—The Echo, London, Canada.

Miss Richolson played Liszt's piano concerto with great brilliance.—Hamilton Herald.

The brilliant and technically bewildering Liszt concerto in E flat was superbly played by Edna Richolson, the orchestra entering also into the spirit of the accompaniment brilliantly.—Ann Arbor News.

Edna Richolson is a young pianist, a pupil of Joseffy. \* \* \* She is a worthy pupil of such a distinguished master and her only appearance was greeted very enthusiastically. She is a very gifted young pianist possessing perfect technique and gave a very effective interpretation in this difficult work. It is to be regretted that she was not heard again.—Ottawa Evening Journal, March 14.

One of the most effective numbers was the concerto played by Miss Richolson on the piano. It was spiritedly rendered, the audience demanding an encore, which was responded to by Miss Richolson.—Hamilton, Ontario, Evening Times.

The piano playing of Miss Richolson demonstrated that the performer evidently is possessed of earnest aims, as well as the necessary talent to bring them to fruition. A larger development of imaginativeness and poetic feeling will bring to the young musician the success which her playing already foreshadows.—Chicago Evening Post.

**Budapest Engages Szamosy.**

Elza Szamosy, lately singing in "Madam Butterfly" with the Savage Company, has been engaged at the Budapest Opera for some "guest" appearances this spring. The roles she will sing are Carmen, Mignon, Aida and Madam Butterfly. Mme. Szamosy sailed for Europe yesterday (Tuesday, April 30).

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**"THE NEW MUSICAL EDUCATION."**

(From the Musical Courier Extra.)

Perhaps the most notable achievements of the Aeolian Company in the past few years have been in its educational department. When this department was organized, it was called "The New Musical Education," and Carroll Brent Chilton was made its editor in chief. He had been associated with the Aeolian Company almost from its inception and had thoroughly familiarized himself with all departments of its business. He had made a special study of the great educational value of the Aeolian instruments. Within the past two years, Mr. Chilton has been active in this work. He has visited many cities of the United States and Canada, and expounded the Aeolian doctrines in a truly eloquent style.

His lectures, with musical illustrations, have been attended by large audiences, who have derived definite advantages along the line of musical education. Mr. Chilton has received very high encomiums from the press, and his work has been warmly commended by educators and others. From time to time THE MUSICAL COURIER EXTRA has reproduced parts of his lectures and made apposite comments upon them. The Independent of April 11 published Mr. Chilton's latest exposition on this interesting subject. The article, which is entitled "A Musical Caliban," fills nearly seven pages of this periodical, and is given a place of honor in the magazine. The editor of the Independent makes these comments upon Mr. Chilton's thesis:

"Now that the musical instrument generally known by the name of the Pianola has been recognized by the lay and professional mind alike as a serious and permanent musical instrument, it may well be asked, 'What is its rationale? and what is the service besides that of entertainment?' From all appearances, the instrument has come to stay. Something like eighty different makes are now before the public, and it seems to be probable that in a few years no piano will be made without the roll mechanism as an adjunct."

The opening paragraph of Mr. Chilton's article follows: "Music is both a science and an art. The art of music consists of the employment of certain sensuous means called rhythm, melody, harmony, form and color, to induce refined, elevated, beautiful or significant states of soul or feeling. Certainly no musical composition can be truly said to exist until at least the rhythm and notes are accurately given. Lacking these necessary factors, no amount of 'touch' or taste, or esthetic comprehension will avail, since the very germs of the work are absent. How are we to become acquainted with musical compositions?"

"Every musician knows that, taking all music together, symphonies, quartets, sonatas (for all instruments), overtures, symphonic poems, operas, oratorios and songs, not 2 per cent. of all players are able to play the rhythm and notes, to go no farther, of 2 per cent. of this world of compositions."

Mr. Chilton discloses a high order of scholarship as well as a knowledge of music. With regard to the uses and functions of the Aeolian instruments as educational factors in the great movement which he is engineering, Mr. Chilton

writes with force and elegance. He is so familiar with all the Aeolian products, and understands so well their capabilities and the uses to which they may be put, that he writes from a fullness of knowledge and most convincingly.

One of the chief advantages which music lovers derive from the use of the Aeolian, the Orchestrelle and other reproductive instruments of the Aeolian Company is the repetition process, which familiarizes them with the best musical compositions. Amplifying this general proposition, Mr. Chilton says:

"Music," says Von Bülow, 'should first be played accurately, then beautifully, then interestingly.' Probably one player out of a thousand could play with technical accuracy as great as the reproducing instrument, and, besides, add a musical quality which no reproducing instrument could ever approach. But the other nine hundred and ninety-nine, with accurate music rolls, can obtain a better technical and musical effect without labor than they could ever produce by years devoted to the study of hand playing.

"So it has turned out that the dreaded machine, so far from being a burden on the wings of music, was the very weight that enabled the kite to soar.

"A clodhopper can see that if the outlines of musical compositions can be brought to bear upon the nerves and soul of human beings through the miraculous channel of the ear, 'steering straight for the cortical cells,' we have attained the end of musical expression. We do not quarrel with the parchment on which the king's message is written."

Enlarging upon the wonderful powers of the Aeolian instruments to reproduce compositions of various schools, with all the skill of the most finished performer, Mr. Chilton has much to say. He proceeds as follows:

"Twenty years ago one of the promoters of a forerunner of the piano-player said that he would yet make a mechanical device which would do away with mechanical playing, an instrument which would enable the player to express his varying moods and to employ his own individuality, upon the task of reproducing the masterpieces of art. Even then it was foreseen that a mechanically invariable instrument would soon become intolerable and could never be anything more than a toy. The prediction has been fulfilled. The instruments of this kind before the public are, and must always remain, toys.

"While the sensitive piano-player eliminates the personality of the indifferent performer, and compels him to play in time and tune, it offers a wider sphere for the personal impress, and hence there is almost as great a variation of skill in playing it as between different players of the piano.

"Its shortcomings are many, but they are nothing compared with the service it is doing in bringing music to the people. For everything it cannot do that the exceptional player can do (and generally won't except at an immodest ransom) it can perform forty feats impossible to any player.

"It can give us the rhythm and notes—the melody rhythm, harmony and form of the 98 per cent. of unassimilated musical literature which lies engulfed by successive crazes for the Bastard New—and so bring back again, through a wise eclecticism, the Golden Age of musical creation."

Obviously, space limitations preclude the republication of Mr. Chilton's article in full. It is interesting from beginning to end, however, and well worth reading carefully.

**Recital by Mr. and Mrs. Mandel Svet's Pupils.**

The piano, violin and singing pupils of Mr. and Mrs. Mandel Svet gave a very enjoyable recital on last Wednesday evening in Wallace Hall, Newark, N. J. These instructors have met with remarkable success during the two years they have been giving instruction in this country. The following pupils took part in a very well arranged program:

Matilda Brodsky, Ida Miller, Annie Dvinsky, Lena Feldman, Ruth Zwaifler, Fannie Lewitte, H. Dautsch, L. Dautsch, M. Scheininger, M. Gordon, Ph. Gordon, I. Hirsch, A. Perzely, J. Schuchoff, G. Safirstein, M. Krautblat, Ida Beinson, S. Grossman, A. Reinfelt, O. Reiter, J. Rittenband, M. Gebland, Emilie Ax, H. Duboff, N. Rittenband, M. Albach, A. Parsonnet, Jacques Loble, Charles Gelband, Geo. Sladek, Isador Heller, Harry Alt, E. Ax, F. Katchen, I. Miller, A. Dvinsky, B. Hollender, L. Feldman, H. Katsin, R. Lerhoff, F. Lewitte, A. Wigler, G. Wigler, E. Wosnitzer, M. Brodsky, C. Beinson, E. Warshawsky, I. Klein, R. Zwaifler, L. Rittenband, R. Rittenband, E. Schulien, A. Appelman, E. Meisel, T. Reasler, M. Schlikerman, J. Mendes, E. Mendes, R. Hollender, M. Lashkowitz, H. Finster, P. Gottfank, J. Fox, S. Taylor, H. Dautsch, L. Dautsch, M. Scheininger, A. Perzely, G. Safirstein, M. Krautblat, J. Green, F. Skolnik, M. Berkovich, W. Zwaifler, G. Lowing, Ph. Gordon, L. Davis, N. Rittenband, H. Fäver, R. Lerhoff, S. Kidoff, G. Mandel, I. Wosnitzer, B. Liber, W. Weinstein, H. Dunoff, S. Goodman, H. Fischer, G. Yonteff, L. Zornicky, E. U. Parsonnet.

**More Lawson Notices.**

Franklin D. Lawson, the tenor, sang as soloist in the Church Choral Society concerts last week, also in Verdi's "Requiem" in Mount Vernon (not in Tarrytown, as previously stated). Previous to that he appeared in Malden, Mass., when local papers said of his singing:

Dr. Lawson, the tenor, who has a voice full of sweetness and sympathy, and of an appealing quality, received a big ovation.—Malden Weekly Mirror, April 6, 1907.

The charm of Dr. Lawson's singing lies mostly in a tasteful and intelligent rendering of whatever he chooses to sing, his enunciation is delightful, and his voice sympathetic in quality and very correctly used. Dr. Lawson is an established favorite in Malden.—Malden Evening Mail, April 3, 1907.

The last concert of the season of the Megatherians was given last night in the Auditorium Theater to a completely filled house. The unusually large sale of seats was practically closed a week ago. Dr. Franklin Lawson proved the star attraction. The enthusiasm which rewarded his efforts was decidedly a thing hitherto unknown in musical events in this city.—Malden, Mass., News, April 3, 1907.

**From Palace to Pedagogics.**

Alice Barbi, the once famous prima donna, now Baroness Wolff-Stomersee, has suffered great material losses through the revolution in Russia. The castle and estate of her husband were completely destroyed by the revolutionists. For the present she has taken up her abode in Wilna, Russia, where she is officiating as the president of the Wilna department of the Imperial Russian Musical Society, and where she is also giving vocal instruction.

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**John Young in New York and New England.**

John Young, tenor, sang not long since in Manchester, N. H.; Troy, N. Y., and Waterbury, Conn., the papers praising his singing in high terms. Three notices follow:

The effort of John Young, the tenor, as Prince Henry, was most satisfying. He has the happy faculty of being able to sing. He affects no mannerisms and he uses his voice with ease, and although there is no solo work worth mentioning in "The Golden Legend," every note that he sang was enjoyed. Mr. Young was a stranger in New Hampshire a few years ago, when he sang at the Weirs Music Teachers' Festival, but he has constantly improved and he is in the front rank of tenors, and will always be warmly welcomed.—Manchester, N. H., Union.

Rinaldo was sung by John Young tenor, whose voice, while not large, is of good range and under excellent control. He gave an intelligent and altogether pleasing interpretation of his lines and justly received applause.—Troy, N. Y., Press.

The point made above of scholarly interpretation applies in highest degree to the tenor of the evening. Mr. Young's voice is not what is commonly called big, but nowhere was robustness needed. He sang evenly and effectively through the whole range of the demands made upon him. The quality of his voice is beautifully resonant and at no time did he spoil a tone by striving for more than the composition called for. His restraint was admirable and accented his broad conception and versatility. His phrasing was beyond criticism.—Waterbury, Conn., American.

**Johnson-Finley Recitals in Watertown, N. Y.**

Edward Johnson, tenor, and Flora Vilette Finley, violinist, united in two recitals in Watertown and Syracuse, N. Y., April 10 and 11, and next day the papers said of these artists:

An enthusiastic and very appreciative audience enjoyed the concert given in the High School Auditorium. Miss Finley's magnificent playing and Mr. Johnson's wonderful voice were musical treats such as are rarely heard in Watertown.—Watertown Times.

Flora V. Finley and Edward Johnson received a deservedly cordial reception when they appeared in a joint violin and song recital. Miss Finley made it clear to her audience before she had finished her first selection, "La Folia," that she was a violinist of no ordinary ability. . . . She displayed wonderful technique in such numbers as "Hungarian Dance," and in all her work she produced a rich, mellow tone by easy, accurate bowing, which is free from the spectacular. She played an encore with remarkable effect and beauty of tone. Mr. Johnson was in excellent voice and in all his numbers he displayed a quality that is particularly satisfying because of its richness in all registers. He sings with the art of an artist, and at the close of his group of songs the audience would not let him retire until he had given two encores.—Syracuse Post-Standard.

**Comments on Hamlin in Elgar Oratorios.**

The appended lines refer to the singing of the tenor, George Hamlin, in the recent performances of Elgar's oratorios, "The Apostles" and "The Kingdom":

The solo singers were admirably qualified for their work. Especial credit belongs to Mrs. Rider-Kelsey and George Hamlin for their exceedingly artistic and beautiful singing.—New York Times, March 20, 1907.

The solo singers were admirable and fully equal to their exacting and difficult task.—New York Times, March 27, 1907.

George Hamlin sang the tenor solos with his usual clarity of tone.—New York World, March 20, 1907.

The solo singers acquitted themselves with credit. . . . George Hamlin came in for much credit.—New York World, March 27, 1907.

George Hamlin did excellent work.—New York Evening Telegram, March 20, 1907.

George Hamlin's St. John was thoroughly artistic.—New York Evening Mail, March 27, 1907.

The solo singers rank among the best interpreters of oratorio in New York. They all have the true devotional spirit and interpreted the difficult Elgar music in a fashion most commendable.—New York American, March 20, 1907.

George Hamlin had rather an unthankful task, but his part was well delivered.—New York Herald, March 27, 1907.

The solo singers were an extremely capable band, to select any one of whom for a special praise would be invidious.—New York Tribune, March 20, 1907.

George Hamlin's dignity of style had little scope in the few sentences of St. John.—New York Evening Sun, March 27, 1907.

George Hamlin, an artist ever, sang the tenor music with all that opulence of voice and refinement of style which have long ago placed him in the first rank of the great singers.—New York Musical Courier, March 27, 1907.

**Hans Kronold Winning New Laurels.**

Recent press reviews, on the playing of the cellist, Hans Kronold, indicate that the artist is winning new laurels. The following lines are culled from papers in Pennsylvania and New York:

Hans Kronold, the peer of American cellists.—York, Pa., Gazette, March 24, 1907.

Hans Kronold, a cello soloist of international repute.—Reading Daily Times, April 8, 1907.

A particular gem of the program was the cello solo of Hans Kronold. He played Pague's romanza and tarantella so enchantingly that the auditors were spellbound when the last note died away, and after a few moments' silence woke up to a frenzy of applause.—Brooklyn Standard Union, April 10, 1907.

Hans Kronold played a cello solo, a romanza and tarantelle, by Pague, that was one of the most pleasing features of the program.—Brooklyn Citizen, April 10, 1907.

To write of the cellist, Hans Kronold, is equivalent to carrying owls to Athens. He is widely known as an excellent artist, who draws a soulful tone from his instrument, and possesses a finished technique.—(Translation) New York Staats Zeitung, April 15, 1907.

Hans Kronold's cello offerings have often been mentioned in these columns. His art won many new friends for him yesterday.—(Translation) German Herald, April 15, 1907.

SPRINGFIELD, MASS.—Arthur H. Turner, teacher of voice, piano and organ, and choirmaster and organist of Unity Church, is also conductor of the Springfield Musical Art Society. At the recent concert works by Parker, Schubert, Tchaikowsky, Bach and Cornelius were presented. Mr. Turner was highly commended for the music and its performance.

**Madame Temme's Summer School.**

Martha Jury-Temme will receive a number of pupils during the summer months at her New York studios, 30 East Twenty-third street. She will have classes and also teach privately on Tuesdays and Fridays. Madame Temme puts stress on correct tone placing and vocalization, and not on breathing and registers. As she herself explains, her method of breathing is not a new discovery, but originates from the old Italian school. Madame Temme's own teacher was Signora de Ruda, who was at one time one of two pupils taken by the great singer, Rubini. Signora de Ruda was herself a famous opera singer and an honorary member of the Société des Beaux Arts, Paris, and a member of the Académie Philharmonique, of Bologna.

Madame Temme guarantees to correct misplaced voices. She has had much success abroad before she opened her studios in America.

EAST ORANGE, N. J.—Carolina Melina, the soprano, had a pleasant musicale at her home, Sunday before the last, at which the singer was assisted by Signor Scrugo, tenor; Signor Fusco, baritone; Signor Spada, violin and mandolin; Signor Cetrulo, guitar.

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**GENEVIEVE CLARK****WILSON****SOPRANO****MARY****BYRNE-IVY****CONTRALTO****CECIL****JAMES****TENOR****CHARLES NORMAN****GRANVILLE****BARITONE****FRANK****CROXTON****BASSO****SOLE DIRECTION****WALTER R. ANDERSON****Phone 2514 Bryant****7 W. 42d St., NEW YORK****Mme. von KLENNER****SPECIAL TEACHERS FOR ITALIAN, FRENCH AND GERMAN****BEGINNING JULY 1, 1907****G. MAGNUS****STUDIO****No. 404 CARNEGIE HALL****NEW YORK CITY****SCHUTZ****(Vocal Instruction)****Oratorio, Concerts****Recitals****BASSO-BARITONE****Albert Pattou, Mgr.****26 East 23rd St.****New York City****SIGNOR****CARBONE****THE EMINENT SPECIALIST IN VOICE PRODUCTION****For Eleven Seasons Leading Member with Metropolitan Grand Opera Co.****ART OF SINGING FROM BEGINNING TO FINISH.****(ITALIAN METHOD.)****Carnegie Hall, Suite 601-602, New York.****Season 1906-7 Entirely Booked****Season 1907-8 Now Booking****SCHUMANN-HEINK****SIGISMOND****STOJOWSKI****DIRECTION:****HENRY WOLFSOHN****131 East 17th St.****NEW YORK****Head of the Piano Department, New York Institute of Musical Art, accepts a limited number of engagements. Address****HENRY WOLFSOHN, 131 E. 17th St., New York**

**"THE MERMAID'S" FIRST PRODUCTION.**

The musical season which has just closed was not prolific of novelties in the way of important choral works. Indeed, there was a dearth of notable productions of this character. It remained for the Musurgia Club, of New York, to redeem the season so far as its shortcomings in this regard were concerned.

This organization gave its third and last concert in Carnegie Hall, Tuesday evening of last week, when there was presented for the first time on any stage Julian Edwards' latest and by far greatest work, "The Mermaid."

The Musurgia, containing about 220 singers, was assisted by a complete orchestra, and Viola Waterhouse, soprano, and George Hamlin, tenor.

Walter Henry Hall, whose admirable qualities as a conductor have frequently been commented on by this paper, sustained his high reputation. He had arranged a remarkably fine program, which was carried out excellently. The program in full was as follows: "The Mermaid," by Julian Edwards, with incidental solos by Viola Waterhouse and George Hamlin; "Tomorrow" and "Cecilia," by Richard Strauss; songs for tenor: "Vedrai Carino," from "Don Giovanni," Mozart; "Aspiration," "The Dance" and "Lullaby," for chorus and orchestra, by Sir Edward Elgar.

The first part of the program was devoted to "The Mermaid," the performance of which took exactly one hour. With regard to the singing of the chorus and the soloists, only words of praise may be spoken. Rarely has a better mixed chorus been heard in Carnegie Hall. The singers disclosed a certain snap, accuracy of attack and appreciation of tone color, a correct phrasing and an intimate understanding of the contents of the work, such as are seldom revealed by any body of singers. The excellence of the Musurgia's work was a high tribute to the efficiency of Conductor Hall.

Viola Waterhouse, who has made but infrequent appearances before the public, proved herself an excellent singer from all points of view. She possesses a true soprano voice, which has been thoroughly cultivated, and sings with intelligence and taste. Few more effective oratorio singers have been heard in New York this season. She made the most of the part assigned to her and won the plaudits of the large audience. George Hamlin sustained his high reputation and was at his best in the beautiful solos which fell to his lot.

"The Mermaid," which is a dramatic cantata, is ultra-modern in its construction, leit-motives being freely used throughout. The work is in reality a tone poem of symphonic proportions, with vocal investiture. It is bold, strong, original and intensely dramatic from beginning to end. There are no ante-climaxes, but each idea is gradually developed to its highest expression and culmination. The

work betrayed a master hand in orchestration. Every new and legitimate device which the modern composer utilizes to give expression to his ideas, is employed by Mr. Edwards. The long prelude is a masterpiece of florid and poetic orchestration, and reveals many beauties which would be heightened and emphasized by a repetition of performance. Indeed, while the harmonic and choral beauties are so lucidly expressed that they are readily understood upon a first hearing of the work, they are of such a character that they would improve upon every rehearing. This is the element which makes for popularity. Upon the first hearing of "The Mermaid" innumerable phrases impress themselves upon the mind and will not be easily forgotten. So clearly defined are the melodic and rhythmic beauties of the work that they strike the hearer as wholly new. Indeed, the originality of the work is perhaps its dominant merit. While Mr. Edwards employs with great skill and discretion many of the audacious devices so effectively used by Wagner and Strauss, yet is there not the faintest suggestion of imitation. The work is his own, and there is not one idea copied from anybody.

"The Mermaid" will greatly enhance Mr. Edwards' already high reputation. The variety of his works establishes his exceptional versatility and places him in the same category with Sir Arthur Sullivan, Sir A. C. MacKenzie, Villier Stanford, Chadwick, Hadley, and one or two others who might be named. A comic opera is far removed from a classic cantata. The gulf between the two, however, is bridged by Mr. Edwards' genius. Mr. Edwards has been successful in every form he has attempted, but his admirers will admit, perhaps, that in "The Mermaid" he has attained to the highest artistic altitude as a composer. "The Mermaid," as produced by the Musurgia Club Tuesday night, held the unflinching attention of the large audience. When the last measure had died away, the vast concourse of music lovers by common consent called for the composer, who occupied a seat in one of the center boxes. Mr. Edwards bowed his acknowledgment, but refrained from making a speech.

In connection with this notice of the latest work of Mr. Edwards, the best thing that can be done is to reproduce in their entirety Hermann Klein's analytical comments. Mr. Klein, as is well understood, is a keen and discriminating music critic, who expresses his ideas in luminous English. He is always both cogent and elegant, and rarely is at fault in his estimate of a work or its composer. Mr. Klein thus voices his appreciation of "The Mermaid."

"The orchestral introduction to 'The Mermaid' is largely built upon representative themes which help to lend dramatic color to the poetic basis and atmosphere of the cantata. The themes in question may be almost said to epitomize the story, and the ear quickly grasps their significance

as they appear and reappear later during the course of the work.

"From the outset of the allegro agitato a quivering of violins and a restless rolling figure in the deeper instruments proclaim the vicinage of the sea. By degrees through the turmoil of the waves there becomes perceptible a refrain of three notes (two short, one long,) like a distant call, gradually coming nearer, until at last given out in penetrating accents by the horns and corno inglese, the mermaid is rising from her ocean depths, and this is the first of four distinct motives that will hereafter be identified with her. They may be thus designated: First, the 'Call' theme; second, the 'Rune' theme (woodwind and harp); third, the 'Magic Spell' theme (clarinet in arpeggios), and fourth, the theme of 'Beauty' or 'Fascination' (andante sostenuto, woodwind and strings).

"Alternating with these melodious phrases are themes that suggest the presence and passionate declarations of the Youth, who is so quickly to yield liberty and existence to the too lovely Mermaid. One vigorous triplet passage should particularly be noted in this association. The chromatic figure of the 'Sea' theme gracefully intertwines with the melody of the andante; then the agitation of the waves slowly subsides, and the music proceeds without interruption into the opening chorus.

"This opening chorus, 'Leaving the Sea,' sets out with the suave melody of the Andante (D flat), the 'Call' theme being heard in the orchestra. The description of the Mermaid in her robe of 'lustrous pearls' is given in an appropriate *grazioso* movement, already heard in the prelude. The maiden herself is announced by the 'Magic Spell' motive, wherewith the flute and clarinet accompany her 'Rune' theme as she bids the Youth follow her to her coral island home. It will be observed that the thematic idea evolved from this allusion to the runes which the Youth 'inscribes in the sand' plays an important part in the structure of the Mermaid's opening song. It pervades in one form or another most of the insinuating phrases allotted to her; while the Youth responds in energetic passages of his own, and the chorus takes up the task of narration and comment upon the progress of the scene.

"Soon the Mermaid begins her alluring Dance of Fascination. It is in the rhythm of a valse lente, and brings into great prominence the 'Call' theme, which the Mermaid here uses as a kind of ritornello, and repeats it again and again with other counter melodies as she glides languidly over 'the pearl-strewn sand.' At the same time the Youth gives unrestrained utterance to his passionate admiration. 'Blithely she dances,' he cries, and the chorus echoes him with ever increasing vigor, now in imitative passages, now in broad massive harmonies, but always in rhythm with the graceful swing of the waltz. Throughout, the orchestra

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supports the voices with infinite variety of color and resource.

"At length the dance ceases. The Mermaid pleads to the Youth in tender accents to follow her; while the 'Rune' and 'Fascination' motives are once more heard. A moment of hesitation; another persuasive word; then the Youth, 'Heaven and earth abjuring,' sinks into the Mermaid's arms. The tragedy now begins; and the music tells its story graphically enough. An animated allegro agitato depicts the rolling in of the waves, and accompanies the pleading outbursts of the Youth, as he calls upon his runes to save him, and the mocking answers of the victorious Mermaid. A dramatic chorus (allegro maestoso) describes how the waters part to engulf them both in their surging depths.

"The orchestra continues the tale of woe with an interlude which brings into prominence more than one familiar theme. By degrees it grows calmer, and the fateful 'Call' motive leads the way to a smooth and restful andante sostenuto, furnishing a fitting framework for the imposing choral epilogue which concludes the cantata. Here, again, the leading motives reappear, perhaps less persistently than heretofore, but always with appropriate effect, and helping to worthily complete the symmetrical organic structure of the work."

Arrangements are now under way which will insure the production of "The Mermaid" in England and Germany next season. Mr. Edwards' new sacred work, "Lazarus," is written and orchestrated in the same modern style as "The Mermaid." This will be published in time for production next fall.

#### Good Music at Church Concert.

One of the most encouraging signs of the advancement of music in this country is the quality of programs heard at concerts given in churches. At a recent concert that took place in the Reformed Church, Lenox avenue and 123d street, Mrs. George Francis Picken (formerly Clara Winsted), sang a number from Mozart's opera, "Idomeneo," and Becker's "Springtide." The soprano was cordially received, and her singing merited the demonstration bestowed upon her. The pianist of the evening, Lucie Hunt, aged only fifteen years, a pupil of Max W. Schwab, played "Caprice Espagnol," Moszkowski; value in A flat, op. 42, Chopin; value caprice, "The Bat," Strauss-Schütt, and "Cracovienne Fantastique," Paderewski. The youthful player likewise received the marked approval of her auditors.

#### The Celt and the Teuton.

Sir Charles Stanford's opera, "Shamus O'Brien," was produced very recently at Breslau. The principals were recalled many times after each act, so Germany seems to have appreciated the Irish opera. The costumes are said to have been Tyrolean rather than Irish.

#### Cornell Sings and Lectures.

Alfred Y. Cornell, the tenor, gave a song recital and lecture, entitled "The Art Song From Schubert to the Present Day," on Monday evening, April 23, in Carnegie Chamber Music Hall.

Mr. Cornell, an artistic singer, who has developed into an organist and choirmaster, gave evidence in his lecture of much thought on the subject of musical expression, and before a large audience made an intelligent plea for such advanced song writers as Strauss, D'Indy and Debussy.

Beginning with Schubert Mr. Cornell passed to Schumann, Franz and Brahms, finally giving examples of the



A. Y. CORNELL.

songs each composer has contributed to the Romantic school.

The second part of the program was wholly devoted to Richard Strauss. Mr. Cornell traced the ancestry of the genius of Strauss back first to Wagner, who, he reminds us, was a poet first and a composer afterward, then to Liszt, and at last to Berlioz. Mr. Cornell sang three Strauss songs—"Zueignung," "Traum Durch Die Dämmerung," and "Heimliche Aufforderung."

Mr. Cornell then dealt with D'Indy, Debussy and Loeffler. D'Indy and Debussy represent the modern musical movement in France, as Strauss does in Germany, and draw their inspiration from the mysticism of Maeterlinck. He sang D'Indy's "Lied Maritime," a remarkable example of mood painting in music, and Debussy's "Harmonie du Soir," an exquisite fantasy.

Charles Martin Loeffler, an Alsatian by birth, living in America, has put Poe's verses, "To Helen," to appropriate music. Mr. Cornell's rendering of this song held his listeners under a spell, which lifted only with the last note of the accompaniment.

Sir Edward Elgar was the sole representative of England. Mr. Cornell calls him a "musical pietist," and says he stands for the "Spirit of Progress." The little song, "In Moonlight," was one of the most delightful on the program.

For examples of the American writers of the art song, Mr. Cornell chose Chadwick and MacDowell. He thinks American composers have been influenced to a great extent by Germany. He paid a tribute to MacDowell as a genius of the very first rank. Chadwick's "Ballad of Trees and the Master" was memorable and roused much enthusiasm. The program closed with MacDowell's "Long Ago, Sweetheart Mine." Throughout the program Mr. Cornell's voice remained true, powerful and expressive, showing entire technical control, while his interpretations were those of the sound musician who is always learning, never self-satisfied. A word is due Miss Wollerstein for good accompaniment at the piano.



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## MUSICAL EDUCATION.

Recent statistics show the decline of private schools in the United States. As cause for this is urged the excellence, advancement and increase of High Schools throughout the country, a "renaissance" of pure democracy in the spirit of our people, and the comparative resultlessness of certain so-called "courses," which are so but in the "circular." As in all things else, the private school cannot be classified as "inefficient." There are all kinds, because there is no supervision. Some have not only serious "circulards," but carry out their intention as well as conditions permit. Some prepare for college. Some have entry to college on school certificate alone. It remains to know the quality of the college, frequently but another private school. A thorough "standardization" of educational institutions, including musical ones, cannot too soon be accomplished in this country.

Birdce Blye, the piano artist, when on her tournées, is keenly alive to the quality and activity of musicians in the different sections of country she visits. She commends to educational attention the efforts of Mr. and Mrs. Frederick Heizer, of Sioux City, Ia., who, after seventeen years of the most serious musical propagation, are now reaping rewards artistically. Mr. Heizer is school music supervisor, Mrs. Heizer teacher of piano. Both have fought indefatigably for the high musical standards. In all these years not one poor composition, even of the semi-popular type, has been allowed upon a program of the latter's concerts. "Pupils love the true better than the false when brought up to it," urges Mrs. Heizer. Educating the parents to understand the importance of this, to have sympathy with the mental growth of their children, and not to interfere with their best progress, has been with her a parenthetical education. This she has been able to accomplish largely by having parents attend the lessons with their children, by having parents' meetings, and by talking the matter over earnestly with them. Also by the steady resistance of the children themselves against inducements to perform inferior work. At a recent recital were played Beethoven's "Sonata Pathétique," arranged for two pianos by Henselt; a Mozart sonata, the second part written by Grieg; "Awakening of Spring," by Haberli; a quartet, by girls from the schools, with piano and violin accompaniment, and a "Spring Song" and serenade, written by girls of her class. One of her pupils is now in Europe studying with Harold Bauer, who speaks highly of her training. A son, musically gifted, recently played a De Beriot violin concerto at the Chicago school he is attending.

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Hamlin Cogswell, president of the music department of the National Teachers' Association, is working upon the program for the next meeting, to be held in Los Angeles, Cal. He has been invited to speak at the State Association, at Hartford, Conn., in October, and has been conducting a fine concert of the Choral Society of his Conservatory of Music, in Indiana, Pa. He is, in addition, an esteemed school music supervisor. At the concert the soloists were: Gertrude Clark, soprano; Edna Cogswell, pianist, and Walter Jackson, organist. Gounod's "Gallia" was given, with works by Arthur Sullivan, Knyvett Stewart, and numbers from "Elijah" and "The Redemption" ("Unfold, Ye Portals," with trombones and trumpets played by pupils). Miss Clark sang several solos. Miss Cogswell played an unprompted by Rheingold.

Florence M. Calkins, Ivah B. Jenkins and Leon L. Marvin, piano pupils of the Hawthorne Pianoforte School, in Potsdam, N. Y., in a recent concert, played a program by Beethoven ("Waldstein" sonata); Mozart concerto, in C major, with cadenza by Reinecke; both Bachs, Schumann, Chopin and Weber ("Concertstücke," op. 70). F. E. Hawthorne, director of the school, played second piano.

During the season at the Manhattan Opera House Oscar Hammerstein allotted a certain number of seats to pupils of the Master School of Music, in Brooklyn, as a token of appreciation of the object and character of that institution. The management speaks in most grateful terms of this graceful recognition. To furnish scholarships and opportunities for gifted young people who cannot afford proper instruction is one of the main objects of the school.

Travel trip study is destined to become a leading feature in American education, on account of the general restlessness of the children, their passionate eagerness to learn of the far-off, and a nervous rebellion to routine. Also the difficulties coming to surround American homing. There is no reason why it should not be made a valuable adjunct to music study. Travel at home is being thought of by many. P. E. Sargent, of Cambridge, Mass., has organized a regular traveling school, which is a regular "school en route," making trips around the world, and giving much attention to European art. Those sailing this season may find **MUSICAL COURIER** correspondents at every important center, who may be of valuable service in musical lines. In the United States they may find it in all towns of every section.

The Semple School for Girls, New York, has removed from West End avenue to near Central Park West. The young ladies here are busy with music, as with the other studies. The course includes from kindergarten to academic courses, and students are prepared for college. Enunciation, pronunciation and culture of the speaking voice are made strong features. Instrumental and vocal music are taught by professors of training reputation and experience, and theory, harmony and history of music are in the course. There are classics in sight reading and for singing. The memorizing of etudes and sonatas, etc., is required. Musical taste is cultivated and attendance upon concert, opera, etc., is provided for. Breathing, time, rhythm, force and quality of tone are included in the systematic voice training pursued. The small strings are also taught.

The orchestra of the Mount Morris High School, Edwin Tracey, director, gave a fine concert last week.

A Western music teacher, grieved by the ragtime proclivities of the youth of his town, got them to rehearsing "Pinafore," "The Gondoliers," "Patience," and other good light operas for public performance, to the extinction of the vaudiville malady. An ounce of good is in every line more powerful than a pound of bad.

Mary Fidelia Burt teaches music in the College of Pedagogy and has large classes in both New York and Brooklyn. She has a genius for teaching teachers how to teach, and through experience she has made a science of it. She is one of the most successful and happy of teachers of music for this reason. As Madame Lankow says, and has demonstrated, "The art of music cannot be taught without its science."

Mary S. Thomas is supervisor of music in Waterville, Kan. She has been there two years and is earnest, original and successful in her work. She teaches summer normal classes as well, and writes upon music in the schools.

Rosa Wulff began teaching piano while yet in her fourteenth year, as a result of playing at a closing of a school

exhibition, which was remarked by artists present. She has now a large and prosperous class on East 105th street, has many gifted pupils, has made already two teachers, and gives concerts and recitals. She is one of the most intelligent and ambitious of young musicians, and is studying voice with Anna Zeigler on general musical progress principles. Mrs. Wulff, the mother, is a woman of exceptionally artistic and poetic nature, admirably informed, and boundless in her temperament and love for art. Miss Wulff is pupil of Eppinger, and is a constant student.

#### Earl Gray Visits New School.

On the afternoon of Wednesday, April 17, His Excellency Earl Gray, Governor-General of Canada, visited St. Margaret's School for Girls, 48 and 50 West Fifty-fourth street, New York. The occasion of this visit was one of particular interest, inasmuch as this beautiful new school is under the direction of Mr. and Mrs. George Dickson, who have held for some years a most prominent position in educational work in Canada. In their building and establishing St. Margaret's School for Girls in New York they have shown great international spirit.

Earl Gray was much impressed by the plan of the building and its equipment. This new school will fill an important place in educational work.

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## PHILADELPHIA.

PHILADELPHIA, Pa., April 27, 1907.

Dorothy Johnstone, of whose harp playing Philadelphia is justly proud, gave a recital in Griffith Hall last Monday evening, assisted by Florence Hinkle, soprano; Hans Kronold, cellist, and Helen Pulaski, pianist. Miss Johnstone has made astounding strides, and her command over her instrument is marvelous. Miss Hinkle was in splendid voice, and Mr. Kronold's artistic work received due appreciation.

A song recital of genuine artistic merit was given on Thursday evening, in Griffith Hall, by Agnes Reifsnnyder, assisted by Gwilym Miles, with W. Lane Hoffner accompanist.

Daniel F. Suby, basso, a pupil of Marie Nassau, gave a song recital in Griffith Hall on Wednesday evening last. Mr. Suby possesses a voice of fine quality and range, and his selections from Gounod, Hahn, Massenet, Handel, Schumann, Wolf, etc., were extremely well sung. The second part of the program consisted of the "Persian Garden," the soprano numbers of which were most effectively sung by Madame Nassau. Helen Walker, contralto; John D. Carlisle, tenor, and Mr. Suby completed the quartet.

A musicale is to be given by St. Peter's Choir in the parish building on next Wednesday evening.

Mary Smith, soprano; Katherine Rosenkranz, contralto, and Frederick Hahn, violinist, will be heard in concert on Monday evening, in Griffith Hall.

The second annual concert of the Cantaves Chorus, under the direction of May Porter, will take place on next Wednesday evening, in Griffith Hall.

Miss E. D. Blair presented Clara Anna Yocum, contralto, in Liza Lehmann's "In Memoriam," before the Women's Club of Salem, N. J., on last Monday afternoon. The auditorium of the Y. M. C. A. was filled with an enthusiastic audience, who were most appreciative of Miss Yocum's superb rendition of the difficult and exalted setting of Tennyson's poem.

Miss Blair won much praise for her sympathetic accompaniments and was also heard to advantage in a number of piano solos.

The Young Men's Hebrew Association announces the concluding entertainment of the season on Tuesday evening next, when the Anna Otten String Quartet, of New York, will give an interesting program in Mercantile Hall.

Emma Sucke will present her junior pupils in a musicale on Thursday evening, May 2, in Griffith Hall.

On next Monday evening a concert for the benefit of the Messiah Universalist Home will be given in the New Century Drawing Rooms, where Susanne Dercum, Halchen H. Mohr, Oswald Blake and Bertrand Austin will be the soloists, with Emily Pratt at the piano.

The seventeenth annual matinee by the students of the Sternberg School of Music will take place in Witherspoon Hall on next Saturday afternoon.

The soprano, Corinne Wiest Anthony, has again resumed work after a brief illness. On last Thursday she appeared as soloist with the Mount Zion Choral, of Roxborough, with her usual success, this being the fifth time she has sung at that place.

Although approaching the end of the season, Dr. G. Conquest Anthony, the popular bass-baritone, continues to book engagements that will extend his season on into the summer. April 25 he sang in the cantata, "Esther"; on April 30 he will sing "In Fairyland," and May 2 in the West cantata, "Faith and Praise," to be sung (first time in Philadelphia) in the Academy of Music.

That the recital given by Edward Shippen van Leer, assisted by Dorothy Johnstone, in Wilmington, on April 11, was eminently successful, is evidenced by press notices following:

The concert at the New Century Club last evening was unusually good, and was one of the best treats music lovers of Wilmington have been afforded for a long time. Edward Shippen van Leer, the noted tenor of Philadelphia, and Dorothy Johnstone, rendered the different numbers in a rare manner and were greeted by frequent applause.—Morning News.

Mr. van Leer took the hearts of his hearers by his rich tenor voice, showed marked control, good range and wonderful sustaining qualities. His Schubert songs were wonderfully rendered, especially "The Wanderer." Miss Johnstone's accompaniments were fine.—Every Evening.

The faculty recital given by the Combs Broad Street Conservatory of Music was attended by an enthusiastic audience. A feature of the program was Mr. Schradieck's rendition of one of his compositions, "Moto Perpetua," and "Reverie," op. 7, by Gilbert R. Combs. Mr. Volkman sang the aria "Lend Me Your Aid," from Gounod's "Queen of Sheba," with telling effect and artistic precision. Nellie Wilkinson and Earle E. Beatty, pupils of Mr. Combs, accompanied Mr. Schradieck in Gade's sonata for piano and violin and Rubinstein's sonata for piano and viola.

Beta Chapter of the Sinfonia Fraternity of America gave its annual concert and vaudeville performance in the Concert Hall of Combs Broad Street Conservatory on April 24. The Sinfonia is the only national musical fraternity in America having chapters at the principal conservatories throughout the United States.

LILIAN B. FITZ-MAURICE.

## Watkin Mills in "Elijah."

Watkin Mills' singing in oratorio is never more impressive than when this English basso is heard in the part of Elijah. The following criticism is from the Ithaca Journal, of April 27:

Watkin Mills, the great English bass-baritone, made a magnificent Elijah. His sonorous voice especially fitted him to represent the character of the divine prophet. Mr. Mills' interpretation was marked by a rare moderation and delicacy, which gave sure indication of his rank as a genuine artist.

## Mary Hissem de Moss in Louisville.

Mary Hissem de Moss was received with special favor in Louisville, where she took part with Ellison van Hoose, Francis Macmillen, and other soloists of note in the Louisville May Festival. "Mrs. de Moss has a wealth of voice, which she used last night prodigally," said the Courier-Journal. "Her work throughout was admirable."

## Music at Jamestown Exposition.

JAMESTOWN, Va., April 27, 1907.

The Exposition opened last Friday, and the program of the day was carried out, with the exception of the musical part of it. This was to have immediately followed the President's address and the formal opening of the Exposition, but through some mismanagement the chorus, under the direction of William Wall Whidditt, did not reach the grounds for a full hour after the time their work was to have begun.

However, at about 1 o'clock the main body of singers arrived, and under Mr. Whidditt's direction sang "The Heavens Are Telling," from "The Creation"; "The Official Hymn," written especially for the occasion by W. A. Pelham, with music by Wilberforce G. Owst, and "America," all of which was capably done and deserved a much larger audience than happened to gather in the Auditorium at the time. This, of course, was due to the fact that this part of the program was late, and the great crowd previously gathered had, to a considerable extent, scattered throughout the grounds.

The afternoon program, from 2:30 to 4:30, was given as arranged, and consisted of a band concert by Lynn's Brass Band. After the reception of the President, a fine program was given in the Auditorium, the principals being Sydney Lloyd Wrightson, baritone; Miss Reuter, of Baltimore, soprano; Blanche Armstrong Weinschenk, of Norfolk, soprano, and Hobart Smock, tenor.

In the Virginia Building, during the reception by Mrs. Swanson, the Governor's wife, Joseph Maerz, pianist, of New York, played numbers by Wagner and Chopin.

In the evening another concert was given in the Auditorium, at which Cecilia Niles, of New York, sang numbers by Wagner and Ardit.

The organ recitals and band concerts are under the supervision of Mr. Whidditt, who is the superintendent of the Bureau of Music.

W. A. B.

## American Institute of Applied Music Recitals.

Lila M. Hall, Ethel Blankenhorn, Katharine Walker, Florence Preston, Hart Bugbee, Anastasia Nugent, Margaret McCalla, Marian C. Mills, Margaret Boyd and Marjory Morrison were the students taking part in the program at the American Institute of Applied Music April 19. They appeared in songs and piano and violin pieces by Bach, Beethoven, Von Fielitz, Olsen, Vieuxtemps, Schumann, Weber, Meyerbeer, Sinding, Franz, Grieg and MacDowell, with credit to themselves and their teachers. April 27 there was an informal recital by elementary and intermediate students, a program of sixteen numbers, containing the names of Dorothy Numeroff, Max Kotlar, Roxanne von Ende, Colter Crawford, Helen Littlefield, Johannes Stephen, Elise Dardek, Dorothy Kayser, Kenneth Simpson, David Ball, Alexander Young, Katharine Quackenbos, Elizabeth Chaskin, May Jacobs, Edna Hamilton, Anna Rubin, Mabel Besthoff, Sacha Jacobsen, Joseph Geer, Julia Hepner, Marion Strauch and Frederick De Veau. The Synthetic Guild's little students will give the annual spring recital on May 4, at Carnegie Chamber Music Hall, at 2:30, and a visit to this will repay any enterprising teacher, to see the results achieved by this method, as developed by Miss Chittenden.

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"BONCI, Bonci, who's got Bonci?" The Metropolitan has him. Hammerstein withdrew his objections last week to Bonci's becoming a member of the Metropolitan company, and the tenor will, in consequence, be heard there next season.

THE latest Paris decision on "Salome" is six performances, to take place May 8, 11, 14, 17, 21, 24. The opera will be sung in German, with Emmy Destinn in the title role and Strauss as the conductor. The prices are to be 40 francs (\$8) for the first night and 30 francs (\$6) for the others.

THE editorial on the opposite page is considered by the staff of THE MUSICAL COURIER to be one of the strongest ever published in this paper, and its careful perusal is recommended warmly to those most interested in the subjects treated. It is time that the romance be stripped from the bare facts of certain musical phases, and it is done in the aforementioned editorial to the queen's taste. The public will appreciate this peep behind the scenes and so will all intelligent pianists.

THE music critic of a prominent New York daily took occasion last Sunday to write several columns expressing his contempt for opera singers and endeavoring to show what small fry they really are. It is well known, however, in local musical circles, that the critic in question rarely refuses an invitation to dinner, tea, luncheon, breakfast or supper with the very artists in question, and goes eagerly to such receptions and other gatherings where he is likely to meet them and bask in the sunshine of their reflected glory. What is a man who dines with a singer and "roasts" him or her afterward? Is he a hypocrite or merely hungry?

A MEMBER of the Savage "Madam Butterfly" company has made some computations in connection with the long road tour of that organization this winter. His figures are as follows: Performances, 230; acts, 690; measures of music performed, 872,160; cities visited, 49; States, 24; number of weeks on tour, 28; days, 196; first performance, October 15, 1906, in Washington, D. C.; 50th performance, November 27, 1906, New York, N. Y.; 100th, January 7, 1907, Akron, Ohio; 150th, February 16, 1907, Minneapolis, Minn.; 200th, April 3, 1907, Des Moines, Ia.; 230th (and last), April 27, 1907, Brooklyn, N. Y. The "Madam Butterfly" company traveled in all close to 14,000 miles.

THE European journals are printing announcements of Chaliapine's engagement at the Metropolitan, "for twenty-six performances at \$50,000." THE MUSICAL COURIER was the first paper to publish—on January 23, 1907—the exclusive news that Chaliapine had signed for New York. The figure given by us then as Chaliapine's fee was \$1,250 per night, and that is correct. At \$50,000 for the entire engagement the sum per night would be almost \$2,000, an absurd price, of course. The European journals claim to have received their information from the director of the Metropolitan, now visiting in Berlin. It is a sad commentary on grand opera at the Metropolitan to note the untruth, exaggeration and cheap publicity that surround it, and without which it does not seem able to exist.

THE 700th anniversary of the "Sänger Krieg," at the Wartburg, and the birth of Saint Elisabeth, of Thuringia, is soon to be celebrated at Eisenach. The festival will last three days and all participants will appear in costumes of the Middle Ages. In the quaint old city of Eisenach, as well as at the castle of the Wartburg itself, vivid and picturesque scenes from the times of the "Minnesänger" will be enacted. Franz Liszt's oratorio, "Saint Elisabeth," is to be performed in the large festival hall of the Wartburg, in which the "Sänger Krieg" will take place—the one with which we are so familiar through "Tannhäuser." Liszt's oratorio was written for the celebration of the 800th anniversary of the Wartburg, that noble old castle which played such an important part in mediæval history and is so dear to the heart of every true German. "Saint Elisabeth" was performed in the large festival hall of the Wartburg, under Liszt's direction, in August, 1867. The celebration this year is to be a real Teutonic mediæval musical festival. Among other things there will be a historical concert, consisting of "Minnelieder" and the playing of the musical instruments of the early periods. In the market place of Eisenach a big folk festival will be held, with dancing, wrestling and all sorts of folk sports, culminating in the roasting of an ox on a spit. THE MUSICAL COURIER will send its Berlin representative to Eisenach for a full report of the unique festival.



# TRUTHS TACTFULLY TOLD.

Referring to a matter of interest to pianists, and incidentally to piano houses, the London Daily Telegraph speaks as follows:

Mark Hambourg—who really ought to know—has been discussing the question, "Does it pay to be a pianist?" No generalization on such a subject can be of practical value, but very safe advice to give to any aspirant for professional honors as a pianist, would certainly be: "Don't make the experiment unless you possess very exceptional talent and an immense capacity for work and patience into the bargain." Mr. Hambourg tells of many would-be pianists of merely ordinary capacity who cannot earn more than £1 a week. And he goes on to say that the piano artists who are making good incomes are extremely few in number, while many of the lesser lights do not make more than £3 a week in the year, and some a great deal less. The case of the man who is always hoping to become some day a great star is very common; his hopes are never realized, and as he makes up his mind apparently never to try to do anything else with his musical gifts but strive to win a big public reputation, he often falls into dire necessity. He may be met with singing in the street, or playing the piano at 3d. an hour in some public house in the East End.

Now, then, every pianist who starts out to become a real pianist performing before the public as a virtuoso insists upon it, with himself at least, that he possesses that very exceptional talent without which Mr. Hambourg tells him not to make the experiment. There would be no professional virtuoso endeavors without that as the motive, and hence we may as well consider it axiomatic that every public pianist imagines that, if he is not a Liszt or a Rubinstein, he is at least both of these combined. That is the starting point. Not one of the many English music schools and academies has in all its days produced, on its own account, one great virtuoso of international reputation, either as pianist, singer, violinist, conductor or composer. The Continent of Europe has at present thousands of budding pianists besides those who are blooming, and all possess that very exceptional talent which in most cases is likely to bring them to play the piano, as Mr. Hambourg says, at six cents an hour in some public house in the East End.

As there is no musical university standard, no place where a curriculum can be found that is recognized as such anywhere outside of the zone of its influence, and as every child has, according to the opinion of its parents, relatives or childless friends of the family, "an exceptional talent" for singing or playing or both, every child is apt to be forced or cajoled into the study of music in one form or the other, unless there are strong minded parents who usually see the force of their own logic in considering what the future of their children should be instead of listening to mere flattery or ignorant comment. Or the child is left to pick its own path, which, in nearly every case, will lead it to something practical instead of music, as usually perceived in the character of a career, chiefly by those who have not even the faintest idea of what the study of music, even for a talented child, signifies. And all this is said irrespective of any such considerations as artistic temperament, as they call it, or artistic environment or atmosphere.

That is one of the reasons—the general ignorance on the subject—that makes true what Mr. Hambourg says of the many pianists who cannot earn \$5 a week, while those who are the artists and making good incomes (what is a good income?) are extremely few, and many of the lesser lights do not make more than an average of \$15 a week during the year. So far Mr. Hambourg.

I think Mr. Hambourg will allow that I know some few facts connected with this subject, and will excuse me for rushing into print to have a few words. We will grant all that Mr. Hambourg says, but there is very much more to say, of which a part may as well be said now.

## THE PIANIST QUESTION.

A pianist cannot give a public concert unless he has a piano. If he has a good, satisfying piano at his home he cannot use it

to give a public concert, because it would cost him too much to have it brought to the hall for rehearsals and for performance, and certainly he could not take it away at his expense in order to play, and then bring it back at his expense. If pianos are here and there at public halls as part of the hall paraphernalia they are in such miserable condition that a pianist cannot use them to express those talents Mr. Hambourg speaks of. Hence a pianist, to make a career, must have a piano; that means he must have a piano manufacturer.

No pianist ever made a great career unless he had piano manufacturers in the various countries to back him, and you will find that those pianists who have no piano manufacturers backing them are not careering!

Liszt and Rubinstein had—the first, Bechstein in Germany, Erard in France; the latter, Becker in Russia, Bechstein in Germany, Steinway in America. Bülow had Bechstein and Knabe; and d'Albert, Bechstein and Knabe, with a Steinway interval. Moriz Rosenthal had Bösendorfer in Austria (as Liszt had in Austria), Blüthner in Germany and England, and Steinway and Weber in America. Paderewski has Erard in France and England; he had Steinway in Germany and America, and will now have Weber in America. Pachmann has Bechstein in Europe and Baldwin in America, having had Steinway and Chickering in America previously. Sauer has Erard in France, Bechstein in Germany and Knabe in America. Godowsky has Bechstein in Europe and has had Knabe in America, and, I believe, Steinway, too. Busoni has Bechstein in Europe and has had Steinway in America. And so forth and so forth.

There is no use for any pianist to consider his career without considering the career of the piano manufacturer.

Hence, a pianist can become successful only if he is capable of illustrating or proving to the capital invested in piano manufacturing that he is able to increase that capital through the character and the quantity of the public which he can draw to hear him. If he can do that his career is assured.

Therefore, pianists who are obscure, pianists unknown to the great world, pianists engaged in the ideal pursuit of breaking down one system of trilling to substitute in its place a different trill in order to get nearer to a point of trill expression, while they in their lone life may have succeeded entirely to their own satisfaction and to the satisfaction of their admirers, cannot make a career because the world—the world of music—does not know them, will not come to hear them, and therefore there is no piano manufacturer who could possibly be willing to incur the expense of furnishing pianos to them, and without pianos no piano career—absolutely no career.

That is the reason why Europe is full of those \$5 a week to \$15 a week pianists, to whom Mark Hambourg refers. There are too many pianists and not a sufficient number of piano manufacturers in the first place, and in the next place, there are so many pianists who are not capable of grasping the problem of publicity, without which both pianist and piano manufacturer would fail, for it is entirely because of the publicity thereby gained that a piano manufacturer incurs the expense of furnishing to the pianist the public piano, although there are really some idiots who play piano very well indeed who believe that the piano manufacturer furnishes the piano as an evidence of his overwhelming admiration of the pianist's abilities. Those abilities are valuable only when the public becomes aware of them to the extent of showing a willingness to pay to hear what they amount to. If a pianist, therefore, no matter how great his play may be, is dead to the instinct of publicity; if he is unknown, he can make no career because he is of no career interest to the piano manufacturer, who is always seeking for a large audience, not to hear the pianist, but to hear the piano! That is all the piano manufacturer is interested in, and if that were not all, there would be no chance at all for the pianist, for the pianist is known not to be loyal to one piano make only, but to drift from piano make to piano make, according to the opportunities, particularly

because Europe does not afford a sufficient income to musicians, who are therefore compelled to look toward America for their chief source of money supply, and in doing so they encounter the various piano manufacturing possibilities and the shifting engagements, as the conditions in America change and become displaced and transmogrified, due to the swiftness of our metamorphoses.

#### WHAT IS PRACTICAL?

The first idea of every pianist seeking a career must therefore be publicity, in order that the piano manufacturer can learn or hear about him or her.

The next thing is the piano manufacturer; that is the next logical idea a pianist must cultivate if he wishes to make the career.

Without these two factors a career is impossible and has never been attained.

Concert pianos are costly instruments. The cost of transportation and handling during a concert tour in America is about \$25 a day. Pianists do not make any money in Europe—not what America calls money and not what they make in America. The only thing left open to a pianist, if he desires to escape the thralldom of the piano, is to find friends who will purchase two or three grand concert pianos, engage the tuner for the six months' American tour, pay his hotel bills and railway expense, and the cost of the piano transportation and its daily handling as each recital requires it, together with the expenses of the second piano, which must be ready as a substitute in case of emergency, and thus conduct his own tour. This will require an expense of no less than \$20,000 to start with, but that sum could be raised. Then, and then only, the pianist could act independently of the piano manufacturer; but as the success of the pianist would depend to a great extent upon the piano, his career or his tour would be identified with the piano manufacturer, and his failure or his or her success would signify failure or success, so far at least as the tour is concerned, for the piano manufacturer.

The present state of affairs must, therefore, continue indefinitely, and pianists must look toward piano manufacturers for their tours, and therefore the makers of concert grand pianos are overrun with applications from hundreds of pianists who wish to play their pianos—that is, who wish to make tours. These applications should never be made, and making them places the pianist who does so at a tremendous disadvantage, the applications that are rejected representing a very unpleasant liability, and, in fact, a mortgage on the career. And permit me to emphasize this one thing: Nearly all the pianists who are engaged to play piano by the piano manufacturers are those who did not make application, but who studied the science of publicity and thereby drew to them the attention of the piano manufacturers. The so called manager or person appearing as a manager of pianists is usually engaged by the piano manufacturer to do the managing, or he is an employee of the piano manufacturer, and that fact is so well understood now, especially by the people of the United States, that the piano manufacturers boldly advertise that the respective pianists are engaged by them.

In Europe, where there is no such concert system as in America, but where pianists and other artists must be content with a few consecutive appearances or a cycle in each city at rare times, and where there are no long routings or bookings possible, as Europe is cut up into Empires, Kingdoms, Republics, etc., the condition of the pianists is very unsatisfactory, especially as the piano manufacturers are not represented all over Europe as American piano manufacturers are represented all over America—all of them. For instance, the Broadwood piano, played in Great Britain, is not played in France, Germany, Belgium, Austria or Russia, etc. The Bösendorfer, played in Austria-Hungary, is not played in Germany, France or England. The Becker or Schröder

is not played outside of Russia. The Erard is not played in Germany or Austria, nor is the Pleyel, although both are played in Belgium, Holland, Great Britain and the Latin countries. The Steinway is played, as is the Bechstein, anywhere, whenever these firms feel like going to the expense of assisting a pianist to give a concert or recital, for without the piano house this cannot be done. As the piano manufacturer can assist only in rare instances as compared with the demand, there exist all over Europe accomplished pianists unknown outside of a small circle, and these gifted musicians and pianists are the \$5 to \$15 a week people to whom Mr. Mark Hambourg refers.

As even the well known pianists earn very little in concert work in any one season in Europe, with its 550 million people, compared to what they earn in any one season in America with its 84 million people, the unknown \$5 to \$15 a week class which Mr. Hambourg brings out so effectively are the great bulk of players abounding all over Europe. They live a pitiable existence.

The reason for Europe's apathy toward a financial support of artists rests in the fixed belief that art and money are antagonistic, and that the best can only be gotten out of a musician if he is compelled to struggle and fight for a living, and therefore, in order to help him or her along in a career, nobody goes to hear the artists.

The other evening Emil Sauer gave a recital here, and he played magnificently—in fact, wonderfully. I counted the people. There were about 310 persons present; of these more than 100 were invited discouragers. By attending concerts you discourage the artist; you must keep away, so that no money is taken in, and then the artist remains forlorn, unhappy, distracted, and therefore becomes a thorough pessimist, and will play with the fire or the despondency or the hopelessness of a poet, and that is the real, genuine true music and the real mission of music. How can a fat, prosperous, happy, hopeful, buoyant pianist play Chopin? Well, Europe wants him to play Chopin, and therefore nobody goes to hear him play Chopin, for fear that if he takes in money he will not be able to play Chopin or Beethoven or Schumann or any of those sad poets of the piano. Judging from some of their playing, there must now be quite a number of rich pianists—money made in America—and I am quite sure that no large crowds will go to hear them in Europe when this becomes known. Sauer must not have much money, estimating his wealth by his play.

I cannot see how his Paris recital netted him \$100. Imagine Sauer being asked by an American manager how much he wants for a tour per night: \$100 a night! Why, he would turn his back and never look at the manager if he said \$200 a night, and yet in Bordeaux and Paris he will take in \$100 a night and say nothing, and not a line will appear in a Paris daily paper, because Mr. Sauer considers it inartistic to write a criticism on his own performance and pay for its insertion in Paris papers—for that is the way it is done. The piano house refuses to do it also, and hence no one but a handful of people in Paris knew Sauer played that recital. That being the case with Sauer—one of the few big players—what is the fate of the thousand unknown, but excellent, pianists!

Kubelik played here the other evening in a hall that seats about 350 people. He brought with him a servant, his secretary, Scrivan; Junkerman, his manager, and, I believe, another attendant. Deducting the fee to the manager and about \$50 for advertising and the hall rent and expenses, his own share in the concert could not have been more than 1,500 francs = \$300. From this naturally he must also deduct the expenses of himself and *entourage*. Ask Kubelik about an American tour. He will demand \$1,000 a night for 100 nights, and the managers who pay these sums are no longer in musical management. Such a contract puts an end to the man-

ager who makes it. And if these artists fall below the estimate of what they think they should make during an American tour, although it is always ten and twenty and forty times as much as they could make here, they will begin to preach against, condemn, belittle and besmirch everything American. This, of course, is the general characteristic; it does not apply to a man like Sauer or to Mark Hambourg or to other wise men of the piano profession, but it is a general habit—until they get back to the Goddess of Liberty, when they begin to tell us what wonderful people we are and how they do love us so, and we have several million fatheads who really believe the twaddle.

#### THE PIANO FUTURE.

Next season there will be a large array of foreign pianists once more in the United States—but Europe will not suffer, for there are still several thousand ready to go when called upon; and most of them are in training, and some of them are better than some of those who are to play in America next season. This list is necessarily incomplete and is subject to modification, but it appears now that it will be something like this:

##### Steinway Piano—

Bloomfield-Zeiser.

Samaroff.

Buhlig.

Hofmann.

Schelling.

##### Mason & Hamlin—

Goodson.

Bauer.

Sickesz.

Baldwin—De Pachmann.

Weber—Paderewski.

Wissner—Winkler.

Knabe—Eine Unbekannte Grösse.

Mr. Mark Hambourg should himself be among these performers in America, and as he has done the requisite thing, viz., made use of publicity and is continuing to do so, and also interesting piano manufacturers in his career, there is no reason why Americans will not soon hear him again. No matter how much he or any one can make in playing piano in Europe there is most money to be made in America, and I should never have alluded to this question of money if Mr. Hambourg had not written about the many pianists in Europe who are making \$5 to \$15 a week, and I happen to know that is true. The violinists and singists make about the same, and cellists ditto. But how much do our musicians make at home.

BLUMENBERG.

#### MUSICAL anniversaries for the first week in May:

1st, Theodor Krause, born in Halle, Germany, in 1833; first performance of "The Marriage of Figaro" (Mozart), in Vienna, in 1786; Luigi Arditi, died near Brighton, England, in 1903. 2d, Athanasius Kircher, born in Gelsa, in 1602; Michael Ivanovitch Glinka, born in Novospaski, Russia, in 1804; Louis Moreau Gottschalk, born in New Orleans, in 1829; Giacomo Meyerbeer, died in Paris, in 1864. 3d, Robert Theodor Odenwald, born in Frankenthal, in 1838; Franz Rummel, died in Berlin, in 1901; Ferdinando Paer, died in Paris, in 1839; Charles Adolphe Adam, died in Paris, in 1856. 4th, Bartolommeo Cristofori, born in Padua, in 1667; César Alard, born in Gosselies, Belgium, in 1837; Henry Brinley Richards, died in London, in 1885; Ernst David Wagner, died in Berlin, in 1883. 5th, Stanislaw Moniuszko, born in Ubi, Poland, in 1819; Pietro Floridia, born in Modica, Sicily, in 1860; Nicola Zingarelli, died near Naples, Italy, in 1837. 6th, Anton Siedl, born in Budapest, in 1850; Wilhelm Heinrich Riehl, born in Bierrich-on-the-Rhine, in 1823; Georg Joseph Vogler (Abbé Vogler), died in Darmstadt, in 1814. 7th, Karl Heinrich Graun, born in Wahrenbruck, Saxony, in 1701; Johannes Brahms, born in Hamburg, in 1833; Jakob Johann Froberger, died in Hericourt,



Haute-Saone, France, in 1667; Nicola Piccini, died at Passy, near Paris, in 1800. 8th, Alfred John Goodrich, born in Chilo, Ohio, in 1847; Robert Senff, born near Halle, Germany, in 1850.

#### THE EDITOR'S ODDS AND ENDS.

PARIS, April 15, 1907.

The official title of the firm which will succeed M. Gailhard as managers of the Grand Opera here is Messenger and Broussan; and this explains itself.

Mark Hambourg, pianist, Russian, virtuoso, literateur, benedick and beneficial, recently offered to any British born subjects respectively and respectfully, \$100, \$50 and \$25 as three graduated prizes for piano compositions worthy of the sums mentioned, and a committee consisting of Messrs. Arthur Herve, Landon Ronald, Algernon Ashton and Michael Hambourg (père) began not long ago to analyze the virtues of the various works forwarded for valuation. The committee decided that none of the pieces received had a first prize standard and Mr. Wostenholme received the second prize, while Mr. J. F. Rowe received the third. Now it all depends upon these two compositions, for they will illustrate the standard gauge of the committee's views on British piano composition, a very rare article hardly known outside of Sidney Smith, Vincent Wallace and the studies of a number of Italians who lived years ago around Soho and Golden Squares and became piano teachers and did much good in England but evidently, according to the findings of the committee, produced no one who could get \$100 for a composition of his own—just as the British music schools evidently did not produce any such persons! Why, our American schools can do better than that, although we have about one thousand that are as poor in results as the British musical colleges, academies and conservatories with their pretentious titles, vast faculties and insufficiency of material or spiritual effect upon the pupils. Is there not a Briton who can write a piano composition worth £20? If that committee were to give him the prize, the publisher would at once offer to return the money to Mr. Hambourg because it would be worth at least £25 to a publisher to produce such a portentous work. And its advertisement in this paper would give the publisher a large percentage of profit on his investment if he had sense enough to make the proper announcement in these columns.

#### Prodigies.

The London Daily Telegraph in its weekly and well edited "Music of the Day" prints in the latest number a column on "Prodigies," and it appears that Joseph Hofmann is forgotten, although he was probably, so far as America is concerned, the chief prodigious musical event of the infantile class, and, as subsequently shown, he grew into manhood, developing into artistic proportion and eminence without suffering from the fact that he had been a prodigy.

However, this article on "Prodigies" gives me the opportunity to tell a story also of prodigious size as it was told in New York in a then well known resort on East Fourteenth street, about the time Joseph Hofmann was playing in America as a prodigy. There were present that evening, among others, the late Albert Steinberg, of the Herald, the comedian Linck, and a half dozen New York critics of music and several newspaper men, among these myself, and as most of the party are alive (and kicking, I notice) they may remember, unless they have forgotten, this astounding and amazing

thaumaturgical discourse, delivered by the prodigy who represented himself that night in the following glowing narrative:

"Gentlemen," said he (he had just returned from an annual trip to Europe), "this photograph of little Josio (referring to a photograph of Joseph Hofmann) reminds me of a photograph of myself, taken in Germany when I was a prodigy on the piano (sensation among those present), and my triumphs were no less pronounced than are Josio's here. I remember distinctly once when my manager took me to the palace at Munich to improvise on the piano. Of course, you know, being a boy, a wild harum scarum kind of a boy, I did not pay much serious attention to all these things, but I remember it was getting rather late and I soon found myself seated at a little square piano in a very large, dark room, with immense, thick marble columns and a marble floor, and my manager whispered to me that the man who was listening to my improvisations was King Ludwig and that the King was very musical. It was twilight, and my eyes even then, as now, were not strong, and I could not see well, but I did notice to my left, hiding as it were behind a pillar, a short man with a large head, and protruding, aquiline nose, and he seemed completely engrossed and enraptured by my improvisations, the improvising talent then already being developed in me to an unusual degree.

"Well, gentlemen, the episode was soon banished from my memory, and I grew up and passed beyond the prodigy stage and was sent to Cologne, where I studied in the Conservatory and became a pupil of Ferdinand Hiller. Suddenly I found 'Tristan and Isolde' announced for the first time, and you know I was a poor fellow then, and the servant girl of the house where I boarded treated me to the first performance, and we sat together way up in the gallery. At first I noticed nothing, but as new themes and motifs developed I gradually remembered, and suddenly the whole thing dawned upon me; and I then recognized the little man, with the big head and nose, lurking behind the pillar in the palace of the King of Bavaria and intently taking in my improvisations, for I always, to this day, can repeat my improvisations. This recognition later on became positive conviction, for the second and third acts of the opera were on this, the first hearing, nearly as familiar to me as an old work—in fact, a work that might have been composed by me."

At the conclusion of the story Albert Steinberg, removing his cigarette from between his lips, slowly and solemnly backed out of the room with an intent look fixed upon the narrator, and a dead silence fell upon the assembled guests. The moments were embarrassing, but not to the narrator. It was an eventful evening.

#### Hammerstein in Europe.

No name is uttered with greater reverence in the musical circles in Europe than that of Oscar Hammerstein who, in one season, in a new, fresh operatic enterprise, against an opposition considered as an invulnerable impediment, comes forth not only capable of continuing on the basis of his credit but with a surplus with which to reopen the Manhattan next season. It is an unprecedented feat, having never before been accomplished, and it puts Hammerstein in a commanding position, particularly when he shows that the people and not subdivisions of social elements supported his enterprise. Shaking of heads, doubts, fears and prophecies of disaster were daily complements of the developing days

of the scheme but Hammerstein, like all men of his indomitable caliber, believed thoroughly in his own judgment of the environing conditions and his success is a stamp of the clearness of his vision. But it required stamina and, what we call, in America, grit, to go forward, heedless of all opposition, and not only to produce grand opera but to impress through the productions, upon the musical world, the seriousness of the task and the artistic ambition back of it. Mr. Hammerstein therefore commands the situation and more so because he did not depend upon any one musical artist, any one musical clique, any one musical combination.

He, however, proved one thing beyond all. Prof. Woodrow Wilson a few weeks ago declared that the New York press was the most provincial in America and this New York press has been asserting for years past not only that the Metropolitan Opera House constituted the "greatest operatic aggregation on earth," but that the artists singing there could not be duplicated and that Europe was "depleted of operatic artists" in consequence. Hammerstein has shown that Europe could still give opera in 500 opera houses while it was able to deliver to him artists of a caliber that would give him a profit, while at the same time, the Metropolitan was able to fulfill its programs. He has not only proved that the average New York music critic was not capable of discussing the question and that his provincialism actually led to false impressions but that New York could support two grand operas in foreign tongues while it was also supporting grand opera in the vernacular. Mr. Savage, who has just been in Constantinople, is like Mr. Hammerstein, also an enterprising, self thinking, reflecting and courageous personality and the success of English grand opera in America on a scale hardly understood in Europe makes Mr. Savage one of the few impresarios who, like Hammerstein now, commands the operatic situation. Everybody in the foreign tongues wants to sing with Hammerstein; everybody in the English wants to sing with Savage. Such a condition puts the matter plainly into the hands of those two managers.

#### Archaeological.

It may be interesting to those who like to dig down into the curiosities and obscurities of musical literature, to know that I have found that the father of the late M. Adolphe Thiers, the French statesman and first president of the third or present Republic, was a kind of Micawber and among other things that turned up was a position which he made for himself of impresario of an opera troupe which he took from his native Marseilles (where Thiers was born) to Italy. He was one of those opera impresarios who did not make any money—strange to relate! He thereupon graduated into the keeper of a gambling table and finally drifted to Naples where he became a favorite of King Joseph Bonaparte, following the latter to Madrid when he became King of Spain. Thiers, the statesman, was a cousin of André Chénier, politician and poet and the subject of Giordano's interesting opera known by that name. One man, I am sure, will be interested in this, and that is Philip Hale, who will also be interested to learn that the Academy of Ancient Manuscripts here has just decided to donate \$300 for the purpose of having some old musical manuscripts published so that the publishers will have the pleasure of keeping them on their shelves, for they will never be sold. As people do not buy twentieth century music here they certainly will not buy ancient music, but the intention of the Academy is

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noble and virtuous and must be commended. Now the next thing to do is to create an Academy of Modern Manuscripts of Music, and have the files exhumed for no less than 300 years or more and transferred to the present academy for publication. There is more impracticality in the handling of musical matters and matters of real importance than in any other phase of life. It seems that meddling in music makes men incapable of maintaining the practical equilibrium. It is the fault of the tempo rubato and the many methods of voice placing!

Hammerstein's success seems to have revived Italian opera in Italy.

Everybody is being decorated except Saint-Saëns, who has so many decorations that the German Emperor could give him no more, and day before yesterday told him that all there was left for him to do was to present him with his signed photograph. Both spoke in French although this happened in the Palace at Berlin.

BLUMENBERG.

#### SOMETHING FOR NOTHING.

M. Lenormand tells a good story, in the *Paris Monde Musicale*, denouncing the fashionable habit of inviting artists to a soirée and then asking them to play without fee or reward. A lady resolved to spend 1,000 francs on her entertainment, namely, 500 for refreshment, 450 for flowers, 50 for extras. She then invited a pianist. Delighted with the prospect of dining in such high society, he accepted; then, as the piano in the drawing room happened to be open, she asked him to play. "Oh, madame," he replied, "I ate very little." M. Lenormand concludes his article by soliciting answers to the following questions, which he addresses to all artists:

- 1—Is there any means of compelling "society" people who give entertainments to pay the artists?
- 2—Can the artists arrive at this result by boycotting such salons?
- 3—Can the competition of amateurs be successfully resisted? And by what means?
- 4—If the artists agree on a remedy for the situation, what would be the best practical means to effect the object in view?
- 5—Does the practice affect all virtuosi or only the less known?

THE MUSICAL COURIER for years has been denouncing the evil of singing and playing for nothing, but so far without much visible result. We had no idea that the custom was prevalent also in Paris to such a disastrous extent. Of course there is no practical way to stop it, for only the artists could do so, but they seem absolutely supine in the presence of "society" persons and at the prospect of rubbing elbows with them. Some of the free performers persuade themselves that future soirée engagements might result from being heard in private by rich and distinguished people. That is a delusion also, for naturally Madame B. or Madame C. will not pay for what Madame A. receives gratis. Besides, Madame A. never even takes the trouble to recommend the gratis artists. She forgets them as soon as she has said: "Thank you; it was perfectly charming." So long as musicians go on cheapening their profession and setting no worth on their artistic services, just so long will "society" estimate those services at the same valuation and pay nothing for them.

THE return of Harold Bauer to this country next season under the direction of Loudon Charlton will be awaited with the most profound interest, for no pianist has a more substantial following in this country. Bauer has already made four American tours, and each has served to increase his prestige. His next campaign here will open in January and cover the entire country.



Mrs. C. G. Peterson, of Asbury Park, N. J., a sister of L. M. Gottschalk, the American pianist, has presented to New Orleans, the city of his birth, a marble bust of Gottschalk and many souvenirs of his sensationally successful concert trips through Europe and America. The bust, which was made in Paris, and paid for by popular subscription, will be placed in the New Orleans City Hall and appropriate ceremonies are to mark its installation. The list of Gottschalk mementos, as tabulated in the official presentation papers, reads: "Jewelled wreath given to Gottschalk by the Messrs. Chickering; a large collection of photographs; dozens of sashes and medals presented by the cities in which he celebrated his triumphs; a letter written by him when he was thirteen years old; two concert tickets; one program; two autographs; letters written a short time before his death; a portrait made in 1848; streamers from wreaths thrown on the platform during his South American concerts; the manuscript of his 'Scherzo Romantique'; a letter written from Montevideo, in 1868; page of a letter, with autograph, written by Gottschalk from San Isidro, near Rio de Janeiro, February 6, 1869, the year in which he died; pencil memorandum of a musical idea, taken from a notebook; one small engraving, with facsimile of autograph; large photograph of tomb in Greenwood Cemetery, New York; life size plaster bust made from mask in Rio de Janeiro, 1869; silver medallion with portrait of Gottschalk; gold pen and pencil used by Gottschalk; two scarf pins, one with amethyst and the other a cameo; a kid glove worn by Gottschalk at concerts; an envelope addressed by Gottschalk to his sisters, from Uruguay, May 28, 1869."



In connection with the Gottschalk presentation William Lawrence Hawes, a noted Gottschalk enthusiast and collector of Gottschalkiana, contributes to the *New Orleans Daily Picayune* an interesting sketch of the famous musician's life. Here are the main facts:

Louis Moreau Gottschalk was born in New Orleans on May 8, 1829. His father was Edward Gottschalk, a well known notary public, himself a native of London, but for a long time a resident of New Orleans. The composer's mother was Miss Aimée de Brusle, daughter of Antonio de Brusle, at one time Governor of the Province of St. Rose, Island of San Domingo. Mr. Gottschalk, the elder, and Miss de Brusle were married in New Orleans in 1828. The bride was only fifteen years old. The wedding took place in the old St. Louis Cathedral, and in the Cathedral young Louis was baptized a Roman Catholic. The registry of the baptism is still among the archives of the historic house of worship. Louis Moreau Gottschalk was named for his uncle on his mother's side, Count Moreau de l'Isle, who drew up the famous Civil Code of New Orleans. He began his musical studies early, with M. Letellier, a singer at the old Theatre d'Orleans, and M. Miolan, a violinist. The piano was his predestined instrument, however, and he soon displayed such astonishing proficiency upon it that his instructor was amazed and the little fellow at once acquired local fame as an "infant prodigy." Very

wisely, Gottschalk's parents decided to give Louis careful musical training, and after only a few public appearances in New Orleans, he was sent to Paris in 1841, at the age of twelve. There he studied with Hallé—a straightlaced pedant who was the very antithesis of the romantic player Gottschalk later turned out to be. With Stamaty, the teacher of Saint-Saëns, the young American studied harmony and counterpoint. In 1845, when he was sixteen years old, Gottschalk gave his first concert at the Salle Pleyel, in Paris. His success from the first was phenomenal. Chopin was present and predicted that the youth would become "the king of pianists." Berlioz and Thalberg were also among those who heard Gottschalk at that time and spoke enthusiastically of his future. Concerts in other parts of France followed the Paris success, and tours were undertaken in Spain and Switzerland. Gottschalk's compositions were already being talked about for their "appealing melody" and "tropical" and "exotic" harmonic coloring. Mr. Hawes explains their presence in the Gottschalk works as follows: "When in New Orleans the Gottschalks lived in a fine old house in North Rampart street, near Cong square, and Louis, as a very small boy, would go to the square with his nurse and watch the negro slaves and voodoo dances. The weird, wild chants of the half savage Africans seemed to have a charm for the lad, and in after years, the memory of the strains still with him, inspired him to write his 'Bamboula' and other Creole songs."

On January 10, 1853, Gottschalk arrived in New York, and was at once offered a tremendous fee by P. T. Barnum for an extended American tour. To his credit be it said that Gottschalk declined the Barnum money and the Barnum methods. On February 11 the pianist gave his own concert at Niblo's Garden, and played to an enormous and wildly enthusiastic audience. Late in March, 1853, Gottschalk left New York, and visited his native city of New Orleans, where his reception was wildly enthusiastic, as may well be imagined. Concerts followed in all the principal cities of the United States for a period of three years until 1856, when Gottschalk accompanied Adelina Patti—then a vocal child prodigy—to the Antilles and later went to South America. He appeared there before vast audiences in Buenos Ayres, Montevideo, Rio Janeiro and other large cities. In Montevideo he gave a benefit concert for the public hospital and \$16,000 was taken in. On November 26, 1869, he was booked to appear for a "farewell" in Rio Janeiro. "The hall was crowded, and the first part of the evening was devoted to the hearing of a light opera. Gottschalk was ill, very ill, and so weak that he could scarcely stand, but against the advice of his physician he walked on the stage. The house shook with applause, and Gottschalk, in his usual polished manner, bowed right and left as he slowly removed his gloves.

"He seated himself at the instrument and began to play, and, strangely as it may seem, his fingers unconsciously struck the first solemn bars of 'Morte,' one of his most beautiful pieces. The music came in throbs and sighs from the piano, and the audience sat as though enchained. But the choosing of the piece was a prophecy, as subsequent events proved, and ere it was half completed Gottschalk reeled in his seat and fell to the floor in a swoon.

"He never recovered, and although everything possible was done for him he slowly failed. He was taken to his house at Tijuca, a few miles from Rio, where he breathed his last December 18, 1869. The body was buried in the cemetery at Rio Janeiro, but in 1870 it was exhumed and taken to New York for final interment.

"The funeral was largely attended, and solemn music, including the dead composer's 'Morte,' was one of its most striking features. The remains were interred in a picturesque spot in Greenwood



Cemetery, New York, where they now sleep beneath a stately monument."



Whither are gone the dear old days when piano virtuosi came on the stage wearing white gloves. when Gottschalk's "Tropical Night" symphony was given with an orchestra of 800, and when our musical public used to be thrilled delightfully by his "Last Hope," "Tremolo," "Sixth Ballade," "Bamboula" and "Pasquinade"? Gottschalk, no doubt, was greatly overrated in his day—for he was the first pianist of the period who did not play "The Maiden's Prayer" and "The Battle of Prague" at his American concerts—and it is equally certain that the present generation does not give Gottschalk his just due. A man whose compositions were admired and played by Chopin could not have been altogether without talent. As a pianist he possessed marvelous wrists, an exquisite touch, and a singing tone whose equal only Thalberg attained in those days. Gottschalk had extraordinary talent also for languages and mastered Italian, French, Spanish, German, Latin and Greek.



Von Vecsey, the little violin wonder who was brought to America by Daniel Frohman several seasons ago, seems likely to be one of the few "prodigies" able to survive that stigma and develop into something worth while. The violinist's mother wrote an interesting letter to Mr. Frohman not long ago, from which several pertinent extracts are given herewith: "We have been living of late in Berlin, where Franz has been acquiring a general schooling, and developing himself in languages and music, the latter including chiefly harmony and counterpoint. He plays only here and there occasionally, principally at Philharmonic concerts, and some of his recent appearances were in Cologne, Mayence, Hague, Aix-la-Chapelle, Breslau, Mannheim, Munich, Elberfeld and Teplitz. In Buda-Pesth too, he had a successful concert, when he played the Bach double concerto with Prof. Hubay."

Her Majesty Queen Alexandra has not forgotten Franz and not long ago wrote him a charming post card, offering to undertake the patronage of his London concert, when he will make his reappearance there on May 1. On May 15, Franz will play in Buda-Pesth a new concerto written for and dedicated to him by Prof. Hubay. A few evenings ago we gave a little supper at which our guests were Grünfeld and Godowsky. Franz played the Hubay concerto for them and they were delighted with the work, predicting a great future for it. On April 29 Franz will be confirmed in Wiesbaden, whither we now are bound."



The Los Angeles Auditorium advertised (in the Los Angeles Express of March 28, 1907) the following new work: "Mammoth Scenic Production of Richard Strauss' music drama, 'Parsifal.'"



Friend. "Why so silent?"

Comic Opera Composer. "I am lost in musical thought."

Friend. "Whose?"



Saint-Saëns during his visit to Chicago made a brief address on America at a dinner party. "The American business spirit," he said in the course of his address, "is an excellent thing. To it, undoubtedly, America's unexampled prosperity is due. But I think that this spirit is sometimes carried too far. For instance, in a hotel barber shop yesterday I asked the barber if he had ever heard a certain celebrated pianist. 'No, sir,' he replied emphatically. 'The pianists never patronize me and so I never patronize them.'"



Or, as Elbert Hubbard remarks in a recent number of his *Philistine*: "Art is largely a matter of hair cut."

Hans Schneider, the Providence pianist, sends the following addenda to THE MUSICAL COURIER's recent list of examination questions. Mr. Schneider's are bonafide, however, and with their answers, are taken from papers submitted by piano teachers who were applying for admission to the Normal Course of the Hans Schneider Piano School:

Question—What is a note?

Answer 1—A note is a tone which is written on music to describe where the note is on the piano.

Answer 2—A note is a mark in the music where to strike the piano.

Answer 3—A note is a sound of music and has a stem.



At the dinner given to Rosenthal before his departure last week there was present a pianist, X., who is fond of playing Liszt's sixth rhapsody. He and Rosenthal are warm friends, and both being possessed of native Viennese wit they never fail to indulge in good natured badinage at each other's expense whenever they meet. Rosenthal takes a particular delight in aiming his satire at his friend X.'s playing of the famous octave episode in the sixth rhapsody. After Rosenthal's third New York recital, X. appeared in the artist room to greet him. "A nice friend you are," cried Rosenthal; "I have been in America a month and have given three recitals in New York, and yet this is the first moment you've had to come and see me." "You must excuse me," explained X.; "you see, I've been away on a tour and just got back, so I really had no time." "Nonsense," retorted Rosenthal; "if you have time to play the sixth rhapsody in the tempo which you take, then you certainly have time to come to see me."

The story which Rosenthal told at the dinner was this: "X. was giving a recital, and had reached the middle of the octave part in the sixth rhapsody when an usher approached the only auditor in the hall and asked to see his seat coupon. 'I gave it to you when I came in,' said the man addressed, a patriarch with snow white hair. 'That is impossible,' replied the usher, 'for I remember distinctly that the only person who came through the gate was a little boy.' 'That was I,' the patriarch made answer."



This is the time of the year when nature's song-birds begin to drive the artificial product from the stage. The symphony of summer is in the making, and God's grand open air opera soon will be free for us all. It is an old opera, but one ever new, and each annual revival fills the eye, and the ear, and the heart with a joy eternal, and a rapture sweet which never mere man's music gives. And such an opera house! The scenes are set on a boundless stage of glorious green, the roof is a worldwide dome of softest azure, and the curtains are translucent mists of morning dew, and gentle, filmy twilight. The music? Plashing waves, whispering forests, purling brooks, Aeolian zephyrs. The singers? Tiny throated warblers who pour forth their mellifluous strains with never a thought of "contracts," "sudden indispositions," "guaranteed performances," "exclusive roles" and "pay me more or I'll go to the other manager." Who wants to hear "Siegfried" when the skylark's song is abroad in the land, and where is the musical soul so graceless as to lend ear to the lascivious pleasing of "The Magic Flute," and hearken not to the dulcet tones of the thrush trilling its glad some roundelay? Who wants Tchaikowsky when tennis is here, and Beethoven when baseball beckons? With your hand on your heart, could you say truthfully that in these magical days of spring you prefer ballades to butterflies, Bach to boat rides, tarantellas to tomtits, Verdi to verdure, C-sharps to the sea-

shore, Mozart to moonlight and Liszt to love making?



Admission to "Salome" should be free, for it is a dead head opera.

LEONARD LIEBLING.

JOSEPH BENNETT, the able and erudite critic of the London Telegraph, wrote in a recent issue of that paper:

Lazy critics (if such persons can exist at all in these busy musical days) might find it a distinct blessing if it became the custom of concert givers to provide them with ready-made opinions. The thought occurs to one from the fact that on the occasion of the first performance in London last week of Gabriel Fauré's new piano quintet the program reprinted some choice views on that work written by a Frenchman. In the estimate of the composer's compatriot one passage in his work is of "exquisite, adorable and tender charm"; each of the three movements "exhales an imperishable perfume"; the adagio is as "an ineffable ecstasy of profound and infinite happiness" while elsewhere in the article was a reference to "a divine episode which is like the opening of heaven." Sad to relate, despite the cue thus given them, none of the critics seem to have discovered anything celestial about the work in question. For all that, there is something to be said in favor of "ready-made" opinions. They need not be flowery, however.

In New York, such ready made opinion as Mr. Bennett speaks of, has long been an acknowledged fact. The whole story was told repeatedly in THE MUSICAL COURIER's exposures some two years ago of the "gang" or "ring" which was receiving presents and money (for "program annotations," etc.) from certain artists who appeared in New York.

THE London Trade Review prints the appended contribution to the literature of musical examinations:

Answers to examination papers are apt to make good reading. A prize distribution in Manchester a few days ago revealed some delightful examples in the musical line. Thus, "What is an interval?" elicited the reply, "A short pause for refreshments." Then, "Finale," written at the end, means that "it is a good piece"; "Presto" is Italian for "turn over"; "Allegro Moderato" is the name of a famous Italian composer who wrote a large number of pieces; "Poco Crescendo" is a little swell; "Con duo pedale—with cold feet"; and last, but surely not least, "Staccato means 'stick to the notes.'"



ARTHUR HARTMANN, after a signally successful American tour of over seventy concerts, under the management of Haensel & Jones, will sail for Europe on May 9 aboard the Bluecher. It is understood that Hartmann has signed a contract with his present managers for another American tour in 1908-09, comprising 100 concerts. Hartmann was invited to open the Jamestown Exposition concerts with several appearances there, but could not accept owing to his large class of pupils in Berlin, who are eagerly awaiting the return of their maestro. Like Ysaye, Hartmann is fond of teaching, and he will devote the coming summer to pedagogical activity, which he regards as a relief from the hard work of his extended concert tours in the winter.

#### Musical Sailings.

Caruso, Alten, Van Rooy, Journet, Dippel, Burgstaller, Reiss, Bars, Stracciari, Hertz, Vigna, Bovy, Bonci and Szamosy are some of the operatic personages who sailed for Europe yesterday (April 30) on the Deutschland. Fremstad will leave Thursday on the Lorraine.

At the four recent concerts of the Cherubini Society, in Florence, Harold Bauer appeared as soloist and had a most enthusiastic reception. The Italian critics describe him as an exquisite artist, in possession of "formidable technic and profound musical feeling."

C. de Macchi, president and director of the National Opera Company, sailed yesterday on the Deutschland for Cherbourg, from which place he will proceed to Paris, and from there to Rome. While in Rome he will conduct a number of performances at the Teatro Nazionale. After May 15 his business offices will be in the Teatro National building.

# CHICAGO.

CHICAGO, Ill., April 27, 1907.

The Mendelssohn Club were heard in the third and final concert of this season at Orchestra Hall, on April 18. The assisting artist was Emilio de Gogorza. This final concert proved to be one of the most artistic and enjoyable events of the year. The club was in their usual fine voice and sang with a precision, neatness and musicianly conception that reflected the splendid training of their conductor, Harrison Wild. Emilio de Gogorza charmed his audience with his superb voice and excellent way of using it, and his artistic and satisfying interpretations.

The formal debut of Emil Heermann, violinist, at Music Hall, on April 25, was the occasion for the gathering of a representative musical audience. Mr. Heermann, a young man of twenty-one years of age, son of the eminent German violinist, Hugo Heermann, is a violinist of unquestioned talent, possessing a firm, full tone of much beauty, and technically well equipped. His program was the first movement of the Brahms violin concerto; Wieniawski; Obertass, Mazurka, and the Bach "Chaconne." With more maturity and greater poise Mr. Heermann will, without doubt, take his place among the first violinists of his day. Mr. Heermann, assisted by John B. Miller, who sang recitative and aria, "Love Sounds the Alarm," from Handel's "Acis and Galatea"; a group of German lieder and a group of songs by Chicago composers. These latter offerings were interpreted in a very artistic manner, with a finish of style and phrasing extremely enjoyable. In the Handel number Mr. Miller was heard at his best, his fine tenor voice showing to exceptional advantage in a most authoritative interpretation. The accompanists were Arthur Rech and Edwin Schneider.

Next Thursday evening Ernesto Consolo and Emil Heermann, assisted by Leopold de Mare, will give a program of chamber music in Music Hall. The following program will be given:

Sonata, C major, op. 59, for Violin and Piano.....d'Indy  
Trio, E flat major, op. 49, for Piano, Violin and Horn.....Brahms  
Sonata, C minor, op. 45, for Piano and Violin.....Grieg

Marc Lagen will take charge of the vocal department of the LaFayette School of Music, beginning in May. Mr. Lagen will sing at Peru, Ind., on the 14th in "The Creation," Haydn; on the 15th in "The Rose Maiden," Cowen; on the 16th in song recital at Madison, Ind., and on June 7 in song recital at Princeton, Ill.

Luella Gertrude Chilson, the possessor of a lyric soprano voice of exceptional beauty of timbre, will sing the leading role, Santuzza, in a presentation of "Cavalleria Rusticana," to be given in June under the auspices of the Chicago Musical College. Miss Chilson is a member of the opera class of Herman Devries, vocal instructor at the college, from whose class the entire cast will be selected. The following

named pupils are at present working on the above named score: Fern Granling, Maybelle Norris, Helen Allyn, Rose Roy, Hugh Anderson, Emile Follmer, Noah T. Stiff, G. G. Schult, Charles Winters, Leister Haberkorn, Frederick Kickbush and Edward Roberts.

A two-piano recital was given at Cable Hall, on April 25, by Kathryn Williams and Emma C. Schultz, assisted by Meriam Hair Crossette, vocalist.

Brahm von den Berg has been engaged as principal of the piano department of the Winona Lake Conservatory for July and August.

A musicale of more than passing interest was given by Mr. and Mrs. Hugo Heermann at the Vendome Hotel on April 24. The program embraced the adagio from concerto for two violins by Bach, played by Hugo Heermann and his very talented son, Emil Heermann; several violin solos by Hugo Heermann, two groups of German lieder by Hans Schroeder, and two numbers by Luella Gertrude Chilson, a young lyric soprano.

Marion Green was the soloist with the Mendelssohn Chorus of Lima, Ohio, on April 12, achieving great success. The Republican-Times, of April 13, said:

The Mendelssohn Chorus brought Marion Green from Chicago as a sort of centerpiece for their program. Mr. Green is a singer whom it is a genuine pleasure to hear. His voice is a basso, with something of the baritone quality, and his style, the free and full voiced, that impresses with its unimpeded, natural fluency, and proves so effective in songs of manliness, bravado and rollicking spirit, not to mention more weighty music, requiring power and dignity.

Marion Green, the star of the evening, is a gentleman of fine appearance, who made good at his every appearance. He is one of the leaders of the American concert stage, and is an artist of the highest rank.—Lima News, April 13.

This organization, which stands foremost in musical circles of the city, had engaged the great basso, Marion Green of Chicago, who is under the management of Dunstan Collins. Naturally, interest centered largely about him, and he was no disappointment. He possesses a splendid voice, rich in tone, well cultivated and controlled, and with sufficient volume to be suited to most any kind of vocal work.—Lima Times-Democrat, April 13.

Jeannette Durno-Collins will be the soloist with the Chicago String Quartet at their last concert of this season's series, on May 5, at Music Hall, Fine Arts Building. The

program will be: Piano quintet, by Dvorák; quartet, by Grieg, and scherzo from quartet by Frederick Stock.

Francis Lee Moore, pupil of William H. Sherwood, gave a piano recital at Assembly Room, Fine Arts Building, on April 26. Mr. Moore's program was made up of compositions by Haberbier, Guilman, Mendelssohn, Beethoven, Chopin, Wolff, Leschetizky, Schumann and Liszt.

Elaine de Sellem, who is touring the West with the Chicago Symphony Orchestra, is meeting with splendid success. Miss de Sellem, who has a voice of exceptional contralto beauty, full, resonant and extremely sympathetic, has had a very busy season, ending with this trip to the Coast.

On April 16 Walter Spry presented a very talented pupil, Alice McClung, in recital. Miss McClung played a very interesting program, containing sonata, op. 53, by Beethoven; "At the Seashore," by Smetana, and the Strauss-Tausig transcription, "Man Lebt Nur Einmal." Miss McClung's technic is exceptionally clear and her interpretations very musicianly.

Birdice Blye, pianist, has met with exceptional success in her concert tours this past season.

Helen Buckley, soprano, will fill the following engagements during May: On the 2d, at Decatur, Ill.; the 4th, at Mulvane, Kan.; 6th and 7th, at Atchison, Kan.; 8th, at Emporia, Kan. (third engagement); 20th, at Lake View, Ill.; 21st, at Kalamazoo, Mich.; 30th, at Delaware, Ohio.

On June 4 a very interesting work will be given at the College Auditorium of St. Vincent's College, under the direction of Walter Kellar. The work to be presented will be the late Frederick G. Gleason's opera, "Otho Visconti," which has just been published. The principals will be Rena Vivienne, soprano; Joseph Sheehan, tenor; Forrest Dabney Carr, baritone.

Glenn Dillard Gunn presented Lillian Battelle, an artist-pupil, in recital at Auditorium Recital Hall, on the 23d. Miss Battelle is an exceptionally gifted young artist and played with a clarity of technic and finished style but rarely met with in so young an artist. The program was: Brahms ballade, op. 10, in D minor, and rhapsodie, op. 119, in E flat major; variations, by Chevillard; nocturne in C minor, by Chopin; "Au Bord d'Une Source" and "Waldesrauschen," by Liszt. Katherine Doherty, a very pleasing soprano, assisted, singing "Tanto Sospiero," by Bencini; pastorale by Veracini, and a group of songs by Rudolph Ganz.

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at the Auditorium, April 24, drew a goodly-sized audience, that greatly enjoyed the excellent program arranged by their conductor, Gustav Ehrhorn. Assisted by the entire Thomas Orchestra, which contributed the "Rienzi" overture, Wagner; the andante from the Tchaikowsky fifth symphony, and the Dvorák "Carnival" overture, under the direction of Conductor Stock, this concert was one of the artistic events of the closing season. The society sang à capella "Loreley," by Silcher; "Haidenröslein," by Werner; "Mein Lied," by Ungerer; "Ossian," by Beschmitt. With orchestra it sang "Frederick Rothbart," by Podbertsky, and Mohr's "Dem Genius der Tone," for chorus, soprano solo and orchestra. A pleasing and enjoyable feature of the occasion was the debut of Ida Burnap-Hinshaw, soprano, a pupil of Carl Voelcker. Mrs. Hinshaw sang as a solo number, accompanied by orchestra, "Wie Nahte Mir Der Schlummer," by Weber, receiving many favorable comments. The Staats-Zeitung said:

One could not believe that so small a person could develop such a big and carrying voice. Her schooling is excellent and she sings absolutely pure and in pitch. The finale was sung with a delightfully fiery rhythm.

The Abendpost said:

The lady is the possessor of a beautiful, warm soprano voice, which she uses with the skill of a trained artist. Vocally and technically nothing too good can be said about the singing.

Jeannette Durno-Collins presented two pupils in recital at Auditorium Recital Hall, on April 27—Arvid Wallin, who played impromptu in G flat by Schubert, "Nachstück" by Schumann, and the C sharp minor etude by Chopin; and Marie Edwards, who played the Tchaikowsky B flat minor concerto in a most creditable manner, musically and technically. Accompanied by Mrs. Collins in the second piano part, this number was played with a fine appreciation of the spirit of the composition and with much finish.

The annual examination of the American Conservatory will begin May 14 with the Normal Department. A recital by the dramatic department of the American Conservatory will be given at Kimball Hall, Friday evening, May 3, under the direction of Emma Lumm.

Silvio Scionti, a young pianist of very unusual attainment, and Herbert Butler, the well known violinist, gave an excellent recital Saturday afternoon, April 20, at Kimball Hall, under the auspices of the American Conservatory. Mr. Scionti played the Martucci piano concerto, and Mr. Butler a group of violin numbers by Marguerite Melville and Tivadar Nachez. Eleanor Elliott assisted, singing two groups of songs.

Garnet Hedge will be the soloist with the Desoto Männerchor at Evanston, on May 2. On May 7 Mr. Hedge will sing the tenor part in Goring Thomas' "The Swan and the Skylark," at Michigan City, Ind., and on May 8, at Laporte. On May 17 Mr. Hedge will sing at Omaha in Gade's cantata, "The Crusaders."

Grant Hadley, basso, sang with the Milwaukee Männerchor on March 9.

The Chicago Oratorio and Concert Quartet have filled many important engagements since forming. Garnet Hedge and Grant Hadley are the moving spirits in this newly organized ensemble, and artistic and musicianly work is the result.

The Gottschalk Lyric School will give a concert on May 2. Many solo numbers will be given and the cantata for ladies' voices, "The Garden of Flowers," by Denza, will be sung by the Gottschalk Lyric Club, Gaston Gottschalk, conductor.

Isaac Levine, pianist, announces a recital on April 29. Mr. Levine has arranged a very interesting program.

The Joseph Vilim Violin School will give a pupils' recital in May.

Regina Watson presented two pupils, Paloma and Karla Schramm, in concert at a musicale given at the residence of Mrs. Albert Day on April 18. These two young pupils met with great success.

EVELYN KAESLANN.

#### Miss Lawrence in "Aida."

Lucile Lawrence has been exciting much admiration as Priestess of Isis, in "Aida." The full tones and appealing quality, so necessary in this role, is quite suited to her dramatic soprano. Grace G. Gardner, Miss Lawrence's teacher, who prepared her for the opera work, has received many congratulations, both in this city and Cincinnati on her pupil's success.

The following notice is from the Cincinnati Times-Star, April 16, 1907:

Lucile Lawrence sang the haunting music of Egyptian ceremonial rites. It is a voice suggesting great possibilities. Miss Lawrence will later on be given opportunity to appear in the greater roles and develop into a full fledged prima donna. Such a firm, finely endowed voice as hers is not always to be stowed away in the recesses of Egyptian temples.

#### Clarence Eddy in Charleston.

One more tribute, from the South, tells of Clarence Eddy's great skill as organist, at the dedication of a new instrument in Charleston, S. C.:

In the magnificent new Cathedral of St. John the Baptist, lighted and opened to the public for the first time last night, music lovers of Charleston sat under the spell of the greatest organ virtuoso this country has ever produced, Clarence Eddy, and marvelled, now at the glorious voice of the new instrument that had been completed within the hour almost, and then amazed at the wonderful technique that enabled the master to control this thing of pipes and wires, fans and reeds, and bring at will an avalanche of melody to fairly stun his hearers, or a sighing zephyr laden with the odor of violets and transient as the kiss of a butterfly. The assemblage was notable for its intelligence, and throughout the evening gave ample evidence of appreciation. It was a walk in the higher paths of music land, and the opportunity was not neglected. To many of those who followed the splendid program, made up by Dr. Eddy from a repertory that runs far into the thousands, it was a treat never before enjoyed—the greatest organist and the most perfect and capable organ in the South. The added pleasure of the perfect beauty and peace of environment was remarked, and to the thoughtful the night will always be a beautiful memory.

Just before the final number last night the Rev. Father Budds, rector of the cathedral, who was, with Bishop Northrop and members of the clergy, seated within the altar rail, announced that Dr. Eddy had been prevailed upon to remain and give another recital this afternoon, beginning at 5 o'clock.

The program was opened last night with the famous Bach toccata in F major, and at once the marvelous power of Dr. Eddy and the possibilities of the splendid organ were recognized. The number is well known to musicians as particularly difficult and requiring a prodigious technique, the famous long sustained organ point and the intricate but highly effective triple counterpoint, being of immense interest to musicians and marvellously beautiful to all hearers. The dainty berceuse (Shelley), that followed, was in effective contrast, illustrating the exquisite shading possible—a whispering that was yet distinct and full of music, round and sweet. The scherzoso (Woodman) gave yet another phase of the tone painting. Sprightly colors lightly laid. Suite in C major (Bartlett) gave still another—the dramatic—side of the music pictures; a very beautiful andante, a dazzling finale.—Charleston News and Courier, April 16, 1907.

#### A Western Critic's Opinion of Augusta Cottlow.

It is in musical communities in the Middle West where Augusta Cottlow has won some of her most brilliant triumphs. On her recent tour she played before leading clubs, at colleges and under social auspices. The pianist returned to New York with many criticisms, all of them highly complimentary. The following is another, written by a Kansas critic.

Miss Cottlow greatly increased the pleasure of her hearers last night by opening up new vistas of understanding of the masterpieces, which she interpreted upon the instrument by a foreword in which she gave her impressions of the composer's creative ideas. Her explanation of Schumann's "Papillons," for instance, made the figures of the Vienna carnival stand out clearly to the mental vision as the phrases descriptive of each one were played.

Critics of such standing that their decrees are recognized as the last word credit Miss Cottlow with a sensitive, poetic temperament, with being the possessor of rich imagination and a genuinely exceptional musical taste, dazzling skill and marvelous digital fluency. Heartily in accord with these opinions are the Iowa musicians to whom Miss Cottlow's recitals are long to be remembered treats.

Her interpretation of Bach's organ prelude and fugue in D major was with amazing authority and positive grandeur. Then came Schumann's "Papillons," in which Miss Cottlow displayed the taste and insight of the true artist she is. With charming grace, tenderness and wonderful tone coloring she presented Chopin's grand valse, berceuse and barcarolle. The lullaby was particularly sweet and tender.

Before rendering MacDowell's "Sonata Tragica," Miss Cottlow paid a glowing tribute to this American composer, who ranks beside the greatest of any time or country. Right feelingly she touched upon the fact that this master mind, which was father of such inimitable creation, is now as blank as that of a child. His worth as a man, as the guide and encourager of his fellow musicians was also pointed out. Perhaps it was having the touching facts of MacDowell's present condition so strongly in mind that enabled Miss Cottlow to make the piano speak with the tones of soul touching tragedy to which the person who did not respond would be indeed insensible to any message music might convey.

The scope of the artist was strikingly shown by the happy "Sermon of the Birds," by Liszt, following immediately upon the tragedy of the MacDowell sonata. Then came Liszt's tarantella, joyous, at times rollicking, to round out an evening of rare delight. Miss Cottlow was brought here by the Ladies' Music Club, under whose auspices her recital of last season occurred. While in the city Miss Cottlow and her mother were guests of Mr. and Mrs. W. F. Dewey, who gave several delightful social events for them.

There is no one star with the "Madam Butterfly" company, but there are seven prima donnas.

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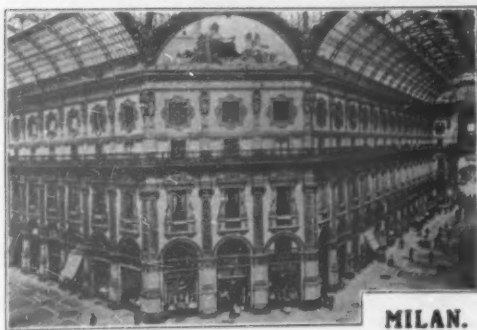
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MILAN.

MILAN, April 18, 1907.

Maestro Cairone is really a builder of voices, he has a way of producing the voice which in a short time makes it double its size and volume. The other day I was astonished to hear a French lady, who had been singing light soprano, turned into a most rich, powerful mezzo soprano of wonderful range, and this after only five months study. As a light soprano she was a mistake, but as a mezzo the musical world will certainly hear from her soon.

Franchetti's "Figlia di Jorio" was given at the Costanzi of Rome.

Cilea's "Gloria" is again postponed this time for the illness of Zenatello. It is to be hoped that he will recover soon, so that the opera may see at least two or three performances.

The Prince and Princess di Broglie have been very badly received at the Soline Margherita (Variety Theater) in Rome, by the Roman aristocracy, on account firstly, of the Prince having spoken in unflattering terms of the aristocracy, and, secondly, because the public did not find the beauty and the talent so much heralded beforehand. Besides the repertoire of the Princess is ridiculous.

"Salome" will be given for the last time Wednesday at popular prices. "Aida," "La Wally" and "Gioconda" continue before crowded houses. It is very amusing and interesting to observe the attitude of the audience at "Salome" or "Aida" and "Gioconda" nights; at the first subdued, quiet, almost awe stricken, at the second, all boisterousness and enthusiasm! It is a study.

The Quartetto Polo gave two more concerts but they had a soloist this time, Fritz Kreisler, whom the Milanese public remembered some eight or ten years ago as a very talented young artist. His success was excellent.

"Cavalleria Rusticana" will close the season at La Scala and it is rumored that a young tenor who now is in Russia will come over expressly to sing Turiddu. Mascagni was to come to direct his opera, but now it is said he will not get through with his concerts in Vienna in time.

Musical people in Italy are indignant that any one should dare to criticise Boito's "Mefistofele," as they are now doing in Berlin. Polemics will be opened and Ricordi

himself, it is said, will be among the fiercest controversialists.

Mancinelli will give his new opera, "Francesca," at La Scala next season. It is a one act opera and Sonzogno is the publisher.

D. P.

#### Jomelli Sails for London.

Jeanne Jomelli, the admired opera singer, sailed from New York yesterday on the Deutschland. She will immediately proceed to London, having an engagement at Covent Garden. Later she will undertake a long concert tour through England, France, Germany, Holland and Italy.

In the fall she will return to Covent Garden, where she will appear in a number of operas. Then she will return to New York to fill an engagement in the Manhattan Opera House.

Hammerstein says he regards Jomelli as a very gifted woman, possessing uncommon histrionic ability. Campa-



Photo by Dupont.

JEANNE JOMELLI.

mini also expressed his admiration for her voice and method.

Oscar Hammerstein promises to give Madame Jomelli next season far better opportunities than she had last season.

She is to assume some of the most important parts in grand opera, and all who are familiar with her abilities predict that she will be one of the most resplendent stars in the Hammerstein firmament.

#### Concert by Pupils of the Granberry Piano School.

Pupils of the Granberry Piano School united in an enjoyable program in Carnegie Chamber Music Hall, Saturday afternoon of week before last. The pupils and their guests were especially invited to meet Mr. and Mrs. Carl Faeltel and Mr. and Mrs. Reinhold Faeltel, of Boston. Mrs. Reinhold Faeltel made a preliminary address on "The Faeltel System," which added to the educational interest of all concerned. The following named pupils played the music in Reinecke's melodrama, "Nutmacker and Mouse-king": Marie Ackley, Anna Berry, Helen Clarke, Eva Cummings, Mrs. Le Roy Gaston, Edith Hodges, Annie Hodgson, Winifred Notmar, Marion Pitt, Marjorie Putnam and Edith Weisbach. Hoffman's poem, for which Reinecke's score is the setting, was read by Gertrude L. MacQuesten, of the faculty of Emerson College of Oratory, of Boston. Other pianists who contributed to the musical success of the occasion were: Edmund Clarke Brown, Priscilla Coles Hand, Helen Irving, Frances MacDonald, Archibald Dudgeon, John J. Emery, Jr., Milton MacDonald, Tom Emery, Donald MacDonald, Wilson Reynolds, Harvey Street, Stella Barnard, Miss Weisbach, Eva Belle Clement, Horace Dowie, Marion Mount, Miss Hodgson, Miss Ackley and Miss Notman.

The music was from the works of Handel, Bach, Krause, Hugo Reinhold, Gurlitt, Haydn, Rubinstein and Schubert. Miss Hills, violinist, and Miss Goldthwaite, cellist, assisted in some concerted numbers. Mr. Granberry's success as a teacher has astonished some of the older masters of piano in New York, but those who know Mr. Granberry are aware that his success is the result of the method, combined with thoroughness, and the patience and courtesy of a true gentleman.

#### A Science of Voice Placing.

Two recent articles by Carl Young, of Chicago, "The Psycho-Physics of Tone" and "The Metaphysics of Tone," have created considerable interest, and were copied, either in whole or in part by many periodicals.

Attempted application of suggestions heretofore laid down for voice development have culminated, with discouraging frequency, in anything but satisfactory results, many voices having been hopelessly ruined. Every earnest student who has sought expression in the cultivation of the voice has felt discouragement arising from the lack of a tangible working method of procedure in its development; and when success has crowned an effort, it has been because of exceptional musical gift, rather than skillful training. One of the features which especially commends the new discovery is its possibility of demonstration by phonograph. This marks a long stride forward in voice placing, since it is often impossible for thousands of students to so shape their plans that they can reach the point where study may be taken under a teacher's personal supervision. To meet Mr. Young one is impressed with the dominant keynote of his purpose to give to the world the benefits of his research. Recognizing a great truth, he has sought to put it within the reach of all who desire to learn to sing and to teach others how.

ANNABEL SOLENNBERG.

#### Donalda on the Etruria.

Madame, Donalda was a passenger on the steamer Etruria of the Cunard Line, which sailed from New York Saturday of last week. The prima donna is going abroad to fill an engagement at Covent Garden.

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# MAUD POWELL'S SUCCESS IN BOSTON.

Although no stranger to Boston music lovers, Maud Powell achieved a sensational success there in her appearances with the Boston Symphony Orchestra on April 19, in Symphony Hall, and in her recital in Steinert Hall on April 23. Both press and public accorded her enthusiastic receptions, and instances of the plentiful praise from the critics are shown in the following notices:

## SYMPHONY GIVES ITS TWENTY-SECOND CONCERT.

MAUD POWELL EXECUTES SUPERB VIOLIN CONCERTO BY SIBELIUS.

By Philip Hale.

Thirty years ago Thomas Hardy declared that haggard Egdon Heath appealed to "a subtler and scarcer instinct, to a more recently learned emotion than that which responds to the sort of beauty called charming." He questioned whether the exclusive reign of orthodox beauty was not approaching its last quarter. "The new Vale of Tempe may be a gaunt waste in Thule; human sonia may find themselves in closer and closer harmony with external things wearing a somberness distasteful to our race when it was young."

The violin concerto of Sibelius, and in fact the symphonies of this composer recall this saying of Hardy. The somberness of this Finn is not an affectation; it is not worn as a costume for a masquerade; it is constitutional; it is the color of his natural speech. It is not the expression of a peevish pessimist; it is broad and deep and elemental. There is something Titanic about it. It is as though the composer were still under the spell of the old Northern mythology. There is the thought of the rhapsodic bard; there is the suggestion of the Saga. Look at the face of this composer. Mark the firmness, the determination, the grimness of the expression. Would you expect genteel phrases, sugared sensuousness, irresistible appeals to palpitating ladies from such a man?

The first movement is as a Bardic improvisation. It is in a sense emotional, yet its emotional effect on an audience will be slight until the audience is accustomed to this strange language. The second movement is one of grand and constant beauty. The long melody is as the large utterance of an early goddess. It is shot through with emotion of the noblest kind. This mood is established at once and it is not changed or lessened. There is no reminder of composer or interpreter.

The music is not laboriously invented, it did not come to Sibelius by accident as he was asking for a theme. The finale is not a perfunctorily brilliant ending written because no concerto should be without a finale. It has marked character, a character consistent with what has gone before. In the aggressive lightness of the opening measures there is the playfulness of a cave man, rude exultation at the sight of more friendly nature after long hibernation.

No mere virtuoso greedy for popular favor would choose this concerto for personal display. Madame Powell has never been in the habit of setting applause traps. I know of no violinist now before the public who is better entitled to respect and admiration. In whatever she has undertaken in the course of her long and honorable career, she has been true to herself and to art in its highest form. No merchant ever trafficked in her heart. To speak of her mechanism at this late day would be an impertinence, for her abilities have long been recognized by two continents.

The greater task to which she devotes herself, the more quickly do her skill, her brains, her soul respond. It is enough to say that her performance of this exceedingly difficult concerto was worthy, both in mechanism and in aesthetic and emotional quality, of the high ideal which she has had steadily before her.

The concerto is not a concerto in the ordinary meaning of the term; it is rather a symphonic poem with a violin obligato.

The task appointed for conductor and orchestra is also one of extreme difficulty, yet the ensemble performance was of such a nature that the composer was glorified and the occasion made memorable.—Sunday Herald, Boston, April 21, 1907.

## MISS POWELL IN ARTISTIC RECITAL.

DISTINGUISHED VIOLINIST SHOWS THOROUGH MASTERY OF THE VIOLIN IN STEINERT HALL.

Maud Powell, the distinguished violinist, who created something of a sensation at the Symphony concerts of last week, gave a recital at Steinert Hall last evening before an audience of good size, as such audiences go nowadays in this town of music. Certainly those who helped swell its proportions were amply repaid, for such highly artistic, broad and fascinating violin playing has not been previously heard here this year. Miss Powell's earlier talent has ripened into genius of the first rank, and in all that makes for the best in technique and interpretation she furnishes a noble example to those who would become proficient with the violin.

The gay Corelli-Tartini variations, the pretty Conçerin "La Fleurie" and the calmly beautiful Mozart rondo were each given with exquisite daintiness of style and purity of tone, while the higher emotional qualities of the Arensky "Concert de Salon" were interpreted with a strength that was big and impressive without a suggestion that here was a woman forcing her powers beyond their proper limitations. In fact, in all Miss Powell's playing there is thought only of the artist, impersonal and swayed neither by femininity nor the attempt to attain the opposite.—Boston Journal, April 24, 1907.



Photo by Gabell, London, Eng.  
MAUD POWELL.

## Paur Wants Players.

Emil Paur, conductor of the Pittsburgh Orchestra, is spending a few days at the Hotel Savoy, resting and greeting friends in New York before sailing for Europe on May 7. Paur has just closed the most successful season in the history of the Pittsburgh Orchestra and is enthusiastic over the outlook for the future. His new contract calls for twenty-four weeks each season for three years, with probable additional time for out of town concerts. Paur expects while in New York to engage some additional musicians for next season, intending to strengthen his organization in one or two places.

## Musicals by Boice Pupils.

Pupils of Mrs. Henry Smock-Boice united in the program at the musicale given by their teacher at her Brooklyn residence, 400 Washington avenue, Tuesday evening of last week. The guests were delighted with the singing of these well trained vocalists. A number of them are winning fame in choirs and on the concert stage. The program follows: "Reverie" (Schmitt), "Idyll" (MacDowell), Ella Birdsall; "Oh, for a Breath of the Moorlands" (William Arms Fisher), "Noon and Night" (Hawley), Elmer Elder; "My Laddie" (Allitsen), "The First Primrose" (Grieg), Julia Bieber; "Dost Thou Love Me?" (Taylor), "Sleep, Little Baby of Mine" (Dennee), Edna Briggs; "The Rose, the River and the Sea" (Johnson), Wright E. van Brunt; "Spring Has Come" (White), "Ould Plaid Shawl" (Haynes), Mabel van Wagner; "The Sweet of the Tear," "Flower Fetters" (Willeby), Sadie Neu; "Indian Love Lyrics" (Woodforde-Finden); "Temple Bells," "A Rose" (Jessie Gaynor), Louise Felter; "Sing, Sing" (Kjerulf).

"Spring Song" (Weil), violin obligato, Christine Hayward; "Sturmische Morgen" (Schubert), "L'Ete" (Chaminade), Evelyn Chapman; "Aufenthalt" (Schubert), "Weyla's Gesang" (Wolf), Grace Demarest; "Since We Parted" (Allitsen), "Ave Maria" (Gounod), violin obligato, Carolyn At Lee; "Auf Meinen Grossen Schmerzen" (Franz), "Marching Along" (White), Porter F. At Lee; "Love's Springtide" (Hammond), "I Love You, and the World is Mine" (Manney), Marion Kinsley. Herbert Moore played as violin solos the "Serenade," by Pierne, and the "Air on the G String," by Bach.

## Ethel Crane in Cantatas.

Added to her repertory of standard oratorios, songs, arias, etc., Ethel Crane is familiar with the modern cantatas. Conductors know this and she is constantly engaged. On May 14 she will sing in "The Erl-King's Daughter," by Gade, at Richmond Hill, L. I.; May 17, in Louis' "The Gate of Life," at Marysville, Ohio, with the Choral Union. On April 7 she sang in Rossini's "Stabat Mater" with the Festival Chorus, Tali Esen Morgan, conductor, at Carnegie Hall.

## Reed Miller Recital.

Reed Miller gave the third of the Powers recitals at the studios last week, his program being made up of songs and arias by Wagner, Schumann, Haile, Giordano, Beethoven, Puccini, Strauss, Herschel, Sans-Souci, Hammond, Hawley and Strickland. The tenor was in fine voice and interested the large gathering of people greatly. He has developed along broad and musicianly lines, well justifying the expectations of those who heard him on his arrival in New York.

## New York College of Music Recitals.

April 18 Carl Fiqué gave a recital and talk on "Modern German Composers," assisted by Mme. Noack-Fiqué in piano duets. April 24 there was a song recital by Max Heinrich, the program ranging from Schubert to Strauss, closing with Max Heinrich's own melodrama, "The Raven," Mrs. Charles A. White at the piano.

## Southern Opinions of Kelley Cole.

"Kelley Cole's sympathetic tenor was heard to special advantage," declared the Louisville Courier-Journal, referring to the artist's recent appearance as one of the soloists at the May Festival. "The pure quality of his tone and the delicacy of treatment were a delight." "Mr. Cole is a Louisville favorite," said the Evening Post, "and his admirers found him as pleasing in oratorio as in recital."

## Hekking's Second Pacific Coast Tour.

Anton Hekking, the Dutch 'cellist, is now on his second tour to the Pacific Coast. Last week he played in Boise City, Seattle and Olympia. This week he is at San Francisco, Oakland and Stockton. On his return eastward the artist will play at Salt Lake City, Colorado Springs, Lincoln, Topeka, Lawrence and Cincinnati.

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# BOSTON.

HOTEL NOTTINGHAM,  
BOSTON, Mass., April 27, 1907.

Maud Powell, superlatively great as a violinist, and with a most magnetic personality, took our musical public by storm with the work she presented, both in her Symphony Orchestra engagements of the concerts of the 19th and 20th here, and in her Steinert Hall recital. She created a profound impression, and seemed the very witch of the violin, giving even a freer range to her genius than ever before. Old musicians, who had sat at the feet of adepts in violin playing in different parts of the world, grew enthusiastic and called for her again and again. She induces moods and dreams with anything she pleases to play, and her wonderful technic seems inexhaustible. Full, tender, luscious, all-revealing tones are her invariable rule. She knows the use of emotion. Her amazing freshness and individuality engrossed the listener. Miss Powell gave strong and memorable readings to the Arensky "Concert de Salon," op. 54, and the Wieniawski polonaise, D major. There was Schubert's "Rondo Brillante," op. 70, for piano and violin, in which she was sustained by George Falkenstein—a piece with many technical charms, but mastered by her easily; then, the adagio, C minor, from etude No. 35 (Fiorillo, 1753), which was delivered with her prodigious technic and aesthetic intelligence. She followed with her own transcription of Couperin's "La Fleurie," a piece with dainty but intricate bowing qualities; a Mozart rondo; a piece by Brockway, called "The Coquette," from op. 31, and Dvorák's singing, colorful and sensuous little "Slavic Dance." There was, indeed, a powerful and exhilarating effect from her playing. It was Maud Powell, but Maud Powell, the virtuosa. There was infinite charm; healthful and passionate spontaneity; a rare play of imagination; a masterful intelligence distinguishing every phase of her work. Such applause from a charmed audience has seldom been heard in Boston. The "green room" was crowded after the performance with those desiring to meet Miss Powell.

The affection so often and so passionately claimed by some Boston musicians for MacDowell did not seem to materialize on last Friday evening at Chickering Hall, when Wilhelm Heinrich's concert, devoted wholly to the compositions of Edward MacDowell, was given. Pocketbooks generally were appealed to for swelling the Fund, which has, to all appearances, been talked about in this city more than actually increased. Sentiment is a very substantial and beautiful thing. It is to be prized highly. It has all kinds of purposes, and is indulged in largely by many people especially the MacDowellites. Now charity, without works, seems a nauseous virtue. The concert, with an excellent program of MacDowell songs, most charmingly sung by Wilhelm Heinrich, and piano pieces played dexterously by Minnie Little Longley, who was a pupil of the composer, brought out only a limited audience, but which proved a truly appreciative one. The fact that MacDowell has writ-

ten many beautiful lyrics and romances, has added to musical literature some rarely playable and singable things—but has had a shadow to cross his brain—a deplorable truth—should touch a nation's heart. The "MacDowell Fund" seems—in Boston—still a question.

Few, if any, visiting artists, even among the virtuosi of Europe, has won more words of praise from the local press than did Felix Fox, the American pianist, and considered as belonging to Boston, at his final chamber concert last Monday afternoon in Steinert Hall. His pupil, Mary Vincent Pratt, was at the first piano, and the entire program, consisting chiefly of unfamiliar pieces, was played in a notable way. The press says:

Mr. Fox is a pianist of serious aims and purposes, but he recognizes the fact that some of the radical music of today will be classic fifty years from now. He also appreciates the fact that music need not always be austere or cryptic. He acquaints his audiences with modern compositions, and at times gives them immediate pleasure by letting them hear music which, while it is respectfully or even skilfully constructed, is at the same time interesting to the general public by reason of pretty, graceful melody and piquant rhythmic devices. The ensemble playing was excellent. \* \* \* Mr. Fox played with more warmth and breadth than is usual, his performance, which on several occasions has been distinguished chiefly by brilliance. Yesterday he was often poetic, as in the pieces by Ravel and Liszt. His interpretation of MacDowell's sonata was not without the heroically tragic spirit. It is to be hoped that Mr. Fox will give a series of concerts next season. Few pianists have Mr. Fox's courage in appreciation.—Philip Hale, in Boston Herald.

The program was interesting from first to last, and was well played. All the four pieces, Arensky's "Silhouettes," were charming to listen to, and were admirably performed. \* \* \* The tremendous Chopin etude in C minor (op. 25, No. 12), was very nobly played, and MacDowell's "Sonata Tragica" was a fine climax to a worthy concert. In these chamber recitals Mr. Fox has clearly shown that he is steadily advancing in his interpretive powers, and always manages to present the salient points of any work that he plays. One never feels that he is struggling with something too powerful for his technic. His intelligence and evident zeal deserve recognition, while his tact in the difficult art of program making ought to be enthusiastically encored.—Louis C. Elson, in the Advertiser.

The music played at his (Felix Fox's) concerts has been intrinsically interesting; it has been music that the curious about it were unlikely to hear elsewhere. There ought to be a place for such intimate and unusual chamber music even among all our crowding and more showy musical activities, and by every sign Mr. Fox has begun to interest the particular public that is able to maintain them. \* \* \* Mr. Fox continued the concert with a group of more familiar pieces—Ravel's "Jeux d'eau," Liszt's "Sonnet of Petrarch" and a ballade (A flat) and a study (C minor), by Chopin, and in them he proved his advance in response to the intimate imaginative content of his music and in the skill that hides itself in the bringing of this content to characteristic and persuasive expression. \* \* \* For ending came MacDowell's "Tragic Sonata." Once more it was eloquent with its deep voiced sonority. Once more it moved with an almost epic sweep of line. Once more it stirred with lofty emotions that came to dramatic crisis in the composer's imagination. It was tragic music, surely.—H. T. Parker, in Boston Transcript.

The program preceding the final concert of the season has just been played at the pair of concerts of April 26

and 27. The program was Victor Bendix's symphony No. 4, in D minor, op. 30 (MS.); Chabrier's rhapsody for orchestra, "España," and Smetana's overture to the opera, "The Bartered Bride." The symphony had its initial performance, and was in four movements, followed by "España," which broke all records for its scintillating, rhythm and melody. The Smetana composition paled into soberness and almost insignificance, following so closely the brilliant Chabrier number. The audience listened and evidently appreciated, but the whole program's interest centered about "España," and the Bendix symphony, which, fortunately opened the program. The final concert by the orchestra comes on May 4, and includes Volkmann's overture to "Richard III," Liszt's symphonic poem, "Battle of the Huns," and Beethoven's symphony No. 3, in E flat major, "Eroica." Dr. Muck conducted.

A useful musician, but a girl with pronounced ability and a pupil of Richard Platt, was booked to entertain several friends at Mr. Platt's residence studios, 5 Hancock avenue, on Saturday afternoon, but the rehearsal has been postponed until next Saturday, when she will play a list of very interesting compositions. Mr. Platt considers her ability as marked, and predicts for her unusual success. She is only fifteen years old. Mr. Platt's New York studios, at 10 West Fortyeth street, are busy, and he announces a program by pupils there to take place on May 8.

A great virtuoso came when Arthur Hartmann played in Jordan Hall. It has not been a season of violinists, and when it was announced that Hartmann would play in Boston, expectation ran high. His individuality is more marked than that of the average artist. His reading is his own, and his fearlessness is to be regarded highly. His technic is absolutely gigantic, and in all of his wonderful work he was wholly artistic, and can get more "effects" from the violin than amateur or laymen could believe. Mr. Hartmann possesses ideal quantities in his playing, and the finish and amplitude of his genius will not soon be forgotten. Who could ever cease to remember the playing of an air (by Goldmark), romance (Finis Henriques), "Zephyr" (Hubay), or "To a Wild Rose," MacDowell-Hartmann. The last named was a miniature of exquisite musical workmanship, and was indeed a transient, gauzy, untamed, delicate thing, with the rare suggestion of that which it aimed to be. Mr. Hartmann was assisted by Adolph Borschke, pianist.

Two Salisbury pupils, Lilla Osgood and Marie Sundelius, scored a triumph in the opera, "Iolanthe," at New Bedford, on the 22d, although the former was new to the work, she was in no way amateurish and was as successful as if to the "manor born," while Mrs. Sundelius, as "Phyllis," showed in every way the finish which a beautiful voice and experience in acting give.

Both of these young women have worked assiduously with Mme. Salisbury for several seasons, and future successes surely await them. The press of New Bedford says of both singers:

Mrs. Sundelius was greeted with an outbreak of applause upon her first entrance that testified to the pleasant remembrance in which she is held. She was so dainty and pretty that her charm was not effaced by two intolerably trying dresses the professional costumer provided. Never was an Arcadian Shepherdess subjected to a more trying ordeal than an appearance in these costumes, but Mrs. Sundelius triumphed and was so bonny and graceful that the audience was as fascinated as Strephon, the lord chancellor, or the peers. Her voice is fresh and has a rare musical quality. If it was her desire there is no question but she would succeed professionally, for there are few light opera singers that sing as pleasingly. She was a great favorite from the very outset and was handed two bouquets after her solo, "If We're Weak Enough to Tarry," in the second act. Miss Osgood has a fine voice, and her singing indicates careful instruction. Her figure is not that of the traditional fairy queen in "Iolanthe," and the humor suffered a little in consequence, but her rendering was intelligent and enjoyable.

Several score of admirers and curious strangers filled Steinert Hall on Saturday afternoon to hear little Ruth Lavers in her first Boston concert—that is, the first in a real professional way, and enthusiasm ran high after each number. As a product of the Faelten School, she fully



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I have known many artists in my life, many soloists, but the true musician-artists I can count on the fingers of one hand; d'Albert, Ysaie, Paderewski—to these names I now add Miss Goodson.—Arthur Nikisch.

In Miss Goodson the technical and interpretative qualities are balanced to an uncommon degree.—Boston Transcript.  
From the very first phrase the performance was full of authority. There was a remarkable breadth and a display of wrist action such as rivaled d'Albert himself. The wildest applause and recall after recall followed.—Boston Daily Advertiser.

Her performance was one of rare brilliance. She was recalled again and again.—Boston Herald.

Dr. Muck smiled as though he enjoyed the tributes of appreciation bestowed upon the English visitor.—Boston Globe.

She has a technic at her command which obeys her sovereign will as if it were a matter of course.—General Anseiger, Düsseldorf.

Throughout her performance of Schumann she showed a fine sense of tone color and artistic taste.—Leipziger Neueste Nachrichten.

THE MASON AND HAMLIN PIANO AT ALL GOODSON CONCERTS.

In everything there was revealed a highly developed and remarkable technical power combined with healthy musical feeling and finely educated taste.—Musikalisches Wochenblatt.

She has a rare power of emotional expression which never degenerates into affectation.—London Times.

Miss Goodson is a young artist of remarkable temperament and her playing of Beethoven's great sonata in A flat was an astonishing performance.—Musical Courier.

# RICHARD PLATT

PIANIST  
STEINERT HALL, BOSTON  
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exemplified the high standards exacted by the Faeltens, and delighted all of her listeners. To see a very small miss walk out and climb upon the piano stool, childishly unconscious of the handclapping which her appearance has caused, and play offhand an entire program, is not usual even in "Musical Boston," and invariably incites interest in a measure, but when it has the added feature of mature musicianship, it arouses, as it did last Saturday afternoon, a hearty enthusiasm. Ruth's playing of Bendel's "Red Riding Hood," op. 135, No. 5, with its varied color and tone pictures, was impressively fine.

She gave several other solos, and in all she proved herself a wonder. She was assisted by Carl Faeltens in the Mozart concerto A major, in which her tiny fingers spoke volumes. She has clean and excellent technic, and is developing a large imaginative side in her work. Margaret Gerry Guckenberger, the contralto, was to have assisted with songs, but was prevented by sudden illness. Bertha Wesselhoft Swift, at the final moment, kindly filled Mrs. Guckenberger's place, singing in a truly pleasing manner "Forgetfulness," Hildach; "Moon Night," Cornelius, and two children's songs, "Wouldn't That Be Queer?" and "The Chrysanthemum." The concert marked a special epoch in the Faeltens Pianoforte School, inasmuch as one of its youngest members acquitted herself before a representative audience in so brilliant a manner, and in a concert of her "very own."

The Jamaica Plain Singing Club, with Benjamin Guckenberger, director and conductor, augmented by members of the Boston Symphony Orchestra, will give its annual charity concert in Curtis Hall, Jamaica Plain, on the evening of May 2, for the benefit of the Faulkner Hospital and the Neighborhood House. A long list of prominent women are interested in the affair, which promises to be a brilliant success in every way. A well arranged program includes "The King's Son," Schumann; "The Rose of Avon-town," Mrs. H. H. A. Beach; "Land Sighting," Grieg, and "The Deluge," Saint-Saëns. Marie Sundborg Sundelius, a pupil of Mme. Salisbury, will sing the leading soprano parts; Margaret Gerry Guckenberger, contralto, who has been so favorably heard in and about New England, will likewise assist.

George A. Burdett, organist and director of music at the Central Church, will begin a Vesper service of music on Sunday, April 28, the music being selections from "The Redemption," Gounod; May 5, selections from "The Messiah"; May 12, the motet, "Hear My Prayer," Mendelssohn. The soloists at this church are Eva Bradbury, soprano; Katharine Ricker, alto; Joseph Viau, tenor, and Willard Flint, bass.

Very pleasant things are heard of Signor Orsini's talented voice pupil, Eva McMahon, who fairly startled a large Providence, R. I., audience with the excellence of her recent song recital; to quote the Journal of that city, "she showed remarkable artistic talent in a voice of great range and remarkable sweetness and depth, with which she presented a number of surprises, it being plain that this young contralto created a profound impression." Among her songs were blind girl's song from "Giacconda"; "Biondina," Gounod; "Rosemonde," Chaminade; "I'm Wearing Awa'," Foote; "The Wanderer," Schubert, and "Se Saran Rose," Ardit.

Emil Paur, while in Boston professionally, was honored by his old pupil, Edith Noyes Porter, who entertained him Sunday evening in Brookline, and to which many prominent musicians, old friends of Mr. Paur, were bidden, among whom were: Louis C. Elson, Gustave Strube, Arthur Foote, Emil Ferris, Max Heinrich, H. G. Tucker, Clarence Shirley, Nathan Haskell Dole, Mrs. H. H. A. Beach and Max Heinrich, the last named rendering many charming songs during the evening.

In the Cantabrigia Club oratorio series the third concert of the second season will be given by the Lister Chorus, Robert N. Lister, director, at the First Baptist Church, Cambridge, on Monday evening, May 6. The assisting artists will be Mrs. Robert N. Lister, soprano; Elizabeth Lister, soprano; John Daniels, tenor, with J. D. D. Comey, organist of the Commonwealth Avenue Baptist Church, at the organ. Mrs. Lister's work is anticipated, as she is said to have a voice of exceptional beauty. She has received instruction both in Boston and New York.

Louise Ormsby, soprano, recently assisted the Apollo Club at its concert in Jordan Hall, when she sang a group of French songs by Reynolds, Hahn and Massenet; also a number of English songs, with admirable finish.

The Boston Symphony Quartet gave its sixth and last concert of the season on the 22d, at Chickering Hall, with Messrs. Grisez, M. Hess, Sadony and Keller assisting. The program was: Quartet, D major, op. 11, No. 1, Tchaikowsky; quartet, op. 61, Emile Jaques-Dalcroze; septet for

violin, viola, clarinet, horn, bassoon, 'cello and double bass, E flat major, op. 20, Beethoven. The last concert of this excellent organization should have drawn even a better audience, for the program proved highly interesting.

Handel's "Samson" was performed on April 21 at Symphony Hall by the People's Choral Union, with Lucy Anne Allen, soprano; Bertha Cushing Child, alto; Theodore van Yox, tenor, and Herbert Witherspoon, bass.

The Union's history is known and fully appreciated, it is believed, by the Boston public. The Herald says:

Beginning with a large class of untrained voices ten years ago, the Choral Union of today is one of the most prosperous musical organizations in the city. The chorus, which numbers about 400, is made up for the greater part of singers without individual training. It was formed particularly for music lovers who are not music students but enjoy a recreative general study of a good class of music. The rehearsals are held on Sunday afternoons and the only expense is ten cents each lesson, payable at the door. Music is provided for rehearsal use free of charge. The support of the movement comes from the people themselves. The dues collected at the door defray the expense of hall, music, printing, etc. The services of the director, organist and officers are given without compensation. The musical progress has been marked. Since the society was established over \$20,000 have been paid out for solo singers, orchestra, rent of halls, music, etc. No sum of money, however small, has been paid to any of the promoters of the society.

The Adamowskis played David Stanley Smith's new piano trio at New Haven recently. It was a brilliant success. Mr. Smith is assistant professor of music at Yale, and has interested Boston composers with his work.

Charlotte Greene's recital at the Tuileries is booked for the morning of June 1. The program will include several of the Flower Songs by Arthur Foote, namely: "The Trilliums," "The Foxglove," "The Meadow Rue" and "The Columbine." They are particularly tuneful and are written in Foote's happiest vein from Arlo Bates' poem, "The Poet and His Self." Mrs. Greene will assist her pupils in these songs and Arthur Foote will preside at the piano.

Edith Noyes Porter announces her last "at home" musicale at her studio, 149A Tremont, on May 6. A recital by her large piano class takes place at Steinert Hall on the afternoon of May 6.

The advanced pupils of Arthur Hubbard collaborate with those of John Orth in piano and will give a recital in Steinert Hall on the evening of May 20. Frederick J. Lamb, one of Mr. Hubbard's assistants and a very pleasing basso, will be heard. "In a Persian Garden" is announced for May 20 by Arthur Hubbard's pupils, and is anticipated by the many friends and patrons of this progressive teacher.

Prof. Willy Hess' Milton, Mass., concert takes place on April 30, and he has the assistance of three young Boston musicians—Bertha Wesselhoft Swift, soprano; Helen Reynolds, violin, and Margaret Gorham, piano. The program is interesting, including Sinding's serenade, for two violins and piano, op. 56, which is entirely new, and played for the first time, besides Louis Spohr's adagio from his eleventh concerto; H. Wieniawski's "Scherzo Tarantelle," op. 16, and two groups of songs, including "The Brook" (Hatch) and "Chrysanthemum" (Salter), two children's songs, many of which Miss Swift is just now giving with success. A long list of prominent patronesses of Milton adds dignity to this important musical affair.

## BOSTON BREVITIES.

Pupils of Anna Miller Wood distinguished themselves at a recent musicale at the studios of their teacher, Llewella Olafson, contralto, a former pupil of Miss Wood, and now assisting her teacher in placing voices, was one of the singers. She is at present filling many engagements in drawing rooms, besides holding a church position. Miss Bullard sang "The Nightingale," Whelpley; "I Know a Hill," Whelpley; "O Swallow, Flying South," Foote, revealing a beautiful voice and correct method. Miss Olafson's songs were also admirably given. Miss McCann, a young Texas girl; Miss Littell, Miss Hubbard, Miss Pratt, and Miss Lindsay, from California, each sang groups of songs. Miss Wood, at each of these impromptu affairs, seems to re-establish herself as a most faithful and painstaking teacher, and shows in every case results with the voices she handles. To mention Miss Olafson again! This young woman has a voice of exceeding warmth and beauty of tone, and Miss Wood considers her ready for concerts, recitals and oratorios.

Olga von Radeski, the pianist, gave a concert on a recent afternoon in Chickering Hall. She was assisted by Willy Hess, violinist, and Heinrich Warnke, cellist. Max Zach played the accompaniments. The program included Brahms' trio in B major, op. 8, in the original version; a prelude, by Rachmaninoff; a gavotte from the suite, op. 1, by d'Albert; "Romance," op. 42, by Bruch;

scherzo-tarantelle, by Wieniawski, both for violin, with piano, and Schubert's trio in E flat, op. 100.

Felicitas Freeman, who will leave Boston for several years' study in Europe in the early autumn, gave her debut recital before a number of friends and guests on Monday of week before last. Although a pupil of Mme. Lofgren for only about two seasons, Miss Freeman must stand in the place of a semi-professional, at least, and be criticised accordingly. She possesses a wealth of musical ability, which when fully directed with concentration, will enable her to sing with infinite pleasure to many.

Wilhelm Heinrich's closing recital took place at the Tuileries on Wednesday of week before last, with a program devoted to Mrs. Beach's composition, was given with the composer at the piano, Mr. Heinrich singing several of her old, as well as new songs, and Mrs. Beach assisting with piano pieces, and especially beautiful accompaniments.

WYLYA BLANCHE HUDSON.

## Inez Barbour in "St. Paul."

Inez Barbour's beautiful soprano voice and charming personality are winning friends and engagements for her with amazing rapidity. At a recent appearance in Mendelssohn's "St. Paul," in Amherst, she made a complete conquest of the faculty, students and townspeople of that venerable old college town in Massachusetts. The accounts of musical affairs in Amherst are published in the Springfield papers, and some of Miss Barbour's notices follow:

The solo passages in this oratorio are meager, and, in comparison with the great arias and recitatives of "Elijah," somewhat uninteresting, yet they are a severe test of a singer's skill. Miss Barbour sang the soprano part admirably, especially in the well known "Jerusalem, thou that killest the prophets," and in the dramatic conversation scene.—Springfield Daily Republican.

The soprano, Inez Barbour, showed much dramatic power and used her strong and sympathetic voice with appreciation of the composer.—Springfield Union.

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# GREATER NEW YORK.

New York, April 29, 1907.

Marie Cross-Newhaus' annual concert at the Astor Gallery was, as usual, an affair of éclat. Four young women opened with a chorus by Erlanger, followed by James Liebling, who in two appearances gave pleasure with cello solos. Mabel Guile, soprano; Bernard Landino, tenor; Elizabeth Boyd, mezzo soprano; Ethel Hawes, soprano; Reinhold Werrenrath, tenor; Anna Byrne, mezzo soprano, and Mrs. Electus B. Ward sang songs and arias by standard composers, in such manner as to win rounds of applause from the very discriminating audience. Young Master Sacha, violinist, pupil of Von Ende, played an adagio and finale by De Beriot with much brilliancy, and Misses Ruggles and Morrison were at the piano.

Among those in the audience were:

General Count Tscherep Spiridovitch, of Russia; Prince Zalka Bey, of Turkey; Count Sainte Croix de la Roncière, Consul to Holland; Col. Newton Kasm Boyazian, of Persia; Mr. and Mrs. Olin D. Gray, Edmund Russell, Mr. and Mrs. Gage E. Tarbell, Mr. and Mrs. Wilbur Dixon Ellis, Mrs. Charles Gurney, Mrs. John W. Gates, Mrs. Edward Balbach, Mr. and Mrs. Robert Cartwright, Mr. and Mrs. William Amerman, Mr. and Mrs. J. E. Hasler, Rufus K. Schultz, Mrs. R. Alyn Lewis, Miss McDermott, Arthur Leland, Mrs. B. M. Kaepfel, Miss Kaepfel, Mr. and Mrs. John H. Martin, Mr. and Mrs. S. L. Gross, Mr. and Mrs. Runyan Pyatt, William Goulding, Mr. and Mrs. John Derby, William Hawley, Mr. and Mrs. Sheridan Norton, Mrs. Henry Baumgarten, Dr. and Mrs. A. B. Jamison, Mr. and Mrs. Fred J. Lancaster, and Mr. and Mrs. T. P. Gilman.

A choral class of women vocal pupils of Madame Torpadie is conducted by Dr. Blitz, and they united in a recital of ensemble music, singing mainly in French, April 17. The class sings with fine finish of detail, showing thorough instruction by Dr. Blitz. Madame Torpadie at the piano. Mrs. Cater-Kerr and Anna Finley sang solos with taste.

Luigi Costantino, Italian pianist, in a recital at Chamber Music Hall, April 17, displayed many admirable qualities. He has a beautiful touch and appears to be a sincere artist, while his own compositions have character. Beethoven he plays with fidelity and intelligence, his Bach playing is clean cut and accurate, and altogether he gave unusual pleasure.

Frances van Veen and William H. Lee united in a song recital at Mendelssohn Hall, April 20, the former a pupil of Mr. Lee; also Leo Leventritt, Gustav Dannreuther and Willis Alling as assistants. Mrs. Van Veen sang operatic pieces charmingly and Mr. Lee sang with distinction.

"The Iberian," dramatic poem, by Osborn Rennie Lamb, music by Harriet C. Dixon, an Englishwoman, has been frequently presented by Laura S. Collins, at the Lamb studios and elsewhere. Under the auspices of the New York City Indian Association the work was sung and played, Miss Collins reciting the poem, at the Astor Gallery, April 9, preceded by a program of Indian music. These were the artists associated in the music of the evening: Eva E. Wycoff, Helen Niebuhr, Franklin Lawson, Grant Odell, Florence Austin, Olga Severina, H. W. Loomis, Louis Berge, Nana Driscoll; George J. Wetzel, conductor, who had all things well under control. Miss Collins' voice was melodious, well modulated, having charm throughout, and she was becomingly gowned in Grecian robes.

Amy Grant's recital of musical readings in the Astor Gallery, April 18, assisted by Dezso Nemés, violinist, and Madame Nemés, pianist, was a dignified affair, and the sympathy of her voice and personality again brought to the attention of the New York public. Whether serious, dramatic, solemn or bright, Amy Grant has always just the right vocal and facial inflection. The Neméses delighted by the superiority of their solo and ensemble music, winning recalls.

The Church Choral Society, Richard Henry Warren conductor, gave two performances last week in the Church of Zion and St. Timothy, singing "The Heavens Declare," by Saint-Saëns, and Elgar's "The Light of Life." There were, besides, opening and closing instrumental pieces, played by organ and orchestra together. The soloists—Genevieve Clark Wilson, Grace C. Kahler, Pearl Benedict, Dr. Franklin Lawson, Thomas H. Chalmers, Frank Hemstreet, Arthur Phillips, Frank Croxton and Felix Lamond—deserve special mention; the church was crowded at both performances.

Hans Barth, piano pupil of Eugene Heffley, is a most promising young virtuoso. He has shown this on previous occasions, and April 16 a good-sized audience heard him at

Chamber Music Hall in works by Beethoven, Schumann, Chopin and modern composers. His touch, grace and fine feeling for variety of interpretation brought him appreciation.

Chilion Roselle, organist, assisted by Sally F. Akers, soprano, and George Belder, baritone, gave a recital at the Fourth Avenue Presbyterian Church, March 28, to a large audience. He played a Bach fugue, Woodman scherzo, and other modern works. Miss Akers sang with brilliancy "Rejoice Greatly" and with dramatic fervor Gounod's "King Out, Wild Bells." Her voice was sweet in Abt's "Come Unto Me." The beautiful quality of voice of Baritone Belder was shown in "Lord God of Abraham."

The American Guild of Organists' twenty-seventh public service at the Church of the Divine Paternity, on April 24, found the church well filled, and this musical program was heard:

Organ excerpt from Sixth Sonata.....	Guilmant
Carl G. Schmidt.	
Anthem, O Come Before His Presence.....	Marin
Baritone Solo, O God, Have Mercy.....	Mendelssohn
Gwilym Miles.	
Galia.....	Gounod
Estelle Harris and Chorus.	
Organ Excerpt from Sonata.....	Wermann
Samuel A. Baldwin.	

The members of the Guild, in their robes of office, entered in procession, these and others being present: John Hyatt Brewer, Warren R. Hedden, Clifford Demarest, H. Brooks Day, Mary A. Liscom, Gertrude E. McKeller, J. R. Fairlamb, Carl G. Schmidt, J. Warren Andrews, J. Christopher Marks, Samuel A. Baldwin, Charles B. Ford, Clarence Eddy, F. A. Fowler, A. J. Holden and F. W. Riesberg.

Walter Pulitzer's "Shakespeare Night," on April 25, found some well known literary and musical people present, among them Henry Steigner, who recites whole plays at a time, and who gave on this occasion a scene from "Candida," and other selections; Wadsworth Harris, J. W. Babbitt, Anthony Euwer, Russell B. Throckmorton, who contributed various famous bits from Shakespeare; Eden E. Greville, the dramatist, who gave his "personal recollections" of the great bard, the same being followed by an effective reading by Mr. Steigner of a scene from Mr. Greville's own comedy of "Shakespeare"; Signor d'Annunzio, the Italian composer, brother of Gabriel d'Annunzio; Pietro Tozzi, the painter, whose latest canvas, "The Reaper," is now on exhibition; President E. O. Towne, of the Theatergoers Club; Dr. Landers, founder of the American Playgoers; L. van Noppen, the translator of "Lucifer," the Dutch classic; Arturo Albino, the Russian baritone.

Fidella Dario's song, "Work," is destined to make its mark, to judge from events. Pratt Institute has asked for it as a chorus and Mme. Dario has harmonized it for this prominent school.

Elfriede Wegner, the contralto, who recently sang at the concert of the Manuscript Society, has been engaged to accompany Liberati's Band on a tour of six months.

The forty-fifth weekly dinner of the Hungry Club was held at Hotel Earlington, April 20. The after dinner events took on a Shakespearean tinge, anticipatory of the near birthday of the bard.

Julia Marlowe's success in London is the talk of the dramatic world, and no one rejoices more in this than Parson Price, her only voice teacher, who has numerous mementos of her fidelity to him.

Otto Paul Schubert, baritone, gave a concert under social auspices at Tenafly, N. J., April 29, assisted by Emile Gray, harpist; M. Moscovitz, violinist; Pasquale Tallarico, pianist; Jessie Alger Carpenter, soprano, and Anna Jewell, accompanist. Mr. Schubert sang songs in German, French and English, playing his own accompaniments. Few excellent singers are at the same time such superior accompanists.

E. B. Kinney, Jr., has taken a studio at 35 West Forty-second street, where he has a number of good voices in charge.

Elizabeth Patterson gave a recital at Indiana, Penn., April 15, at the Normal Conservatory of Music, singing songs by standard composers. Hamlin Cogswell, the director, said of her recital that it was "artistic, educational and entertaining; the audience delighted." The same week she sang in Pittsburgh at a social function.

Benjamin Monteith and his chorus gave "Elijah" at Passaic, N. J., recently, and next day the Daily News said:

Mr. Monteith is a remarkable leader. He seems to play on his voices as on an organ, and to bring out all their possibilities to the fullest extent. All through the work of the chorus was remarkable, and better, on the whole, than any previous work by the society.

B. Merrill Hopkinson sang an original song, "Old Maryland," at the banquet of the alumni of the University of Maryland last month, which was received with much approbation. Dr. Hopkinson is secretary of the centenary celebration committee.

Sumner Salter, organist of Williams College, sends this paper programs of the last two recitals, given by himself and William C. Hammond, April 10 and 17, the fourteenth and fifteenth of the series.

An organ recital at the Fifth Avenue Baptist Church, under the auspices of the Institute of Applied Music, Kate S. Chittenden, dean, April 26, drew a good sized audience, and Organist Shelley was heard in a program of works by Bach, Wagner, Mendelssohn, Chopin, Shelley, Rubinstein and Thiele.

The Women's Philharmonic Society, Amy Fay, president, gave a complimentary recital at Miss Newman's studio, April 27. Miss Fay and little Miss Fry played piano pieces, and two Cappiani artist-pupils—Mrs. Noyes, soprano, and J. Magnus Schutz, baritone—showed again their schooling and vocal abilities in songs by modern composers. Mrs. Noyes, of Washington, sang, very brilliantly, a "Traviata" aria and "Il Bacio." Mme. Cappiani gave some interesting personal reminiscences.

A concert at the Harlem Casino on April 19 brought to notice an orchestral organization of some merit. Mrs. Niles sang an aria, and Victor Kuzdo played violin pieces which won applause.

Miss Vicarino and Mr. Meyers sang at the home of Mrs. Houghton, on West Fifty-eighth street, April 21. Both gave much pleasure.

## Hemus and Riesberg in Buffalo.

F. W. Riesberg gave the thirty-first free organ recital on the Pan-American organ at Buffalo April 21. Percy Hemus appearing as baritone soloist. Notices on the two artists from the Buffalo papers follow:

Mr. Riesberg delighted the audience with his organ selections. Mr. Hemus has a splendid voice.—Buffalo Enquirer.

Mr. Riesberg played a delightful program, which appealed to the large audience. He demonstrated that he is a brilliant musician. Mr. Hemus' voice is strong and sympathetic, and the numbers he sang were well suited to his voice.—Buffalo Times.

Mr. Riesberg was greeted by an immense audience. His mastery of the instrument was amply demonstrated in a well chosen program.—Buffalo Commercial.

Mr. Hemus has a strong and sympathetic voice. \* \* \* His singing of the well chosen numbers showed musical intelligence of high order and abundant musical feeling. Mr. Riesberg has the art of arranging a program which is legitimate organ music, yet at the same time is of the kind that appeals to the public. It was played by Mr. Riesberg with the brilliancy which characterizes his work. The listeners showed special enjoyment of the Lemare andantino and the Dubois "Wedding Suite."—Buffalo Express.

## Currie at Two Brooklyn Concerts.

George Currie, the tenor, assisted at two concerts in Brooklyn last week. He sang with the Hammond Choral Society in Elgar's "Light of Life," and at a special concert in the Central Congregational Church. In a report of the second evening the Brooklyn Eagle referred as follows to Mr. Currie:

Mr. Currie made a decided hit with his "Celeste Aida," but even this was not appreciated so much as his encore, Tosti's "My Dreams." His well placed voice, temperament and the sympathetic quality are noteworthy.

Mr. Currie, who recently sang for Fitzhugh Haensel, is now under the management of Haensel & Jones.

## Brockton Society Presented "Faust."

The Brockton, Mass., Choral Society presented "Faust" (in concert form) at the Grand Opera House, in Brockton, Thursday evening, April 18. The Boston Festival Orchestra, Emil Mollenhauer, conductor, assisted. The principal roles were filled as follows: Marguerite, Josephine Knight; Siebel, Florence Mulford; Faust, Ed. and Johnson; Valentine, J. Humbird Duffey; Mephistopheles, Julian Walker.

## Michigan Music Teachers to Meet in Battle Creek.

The Michigan Music Teachers' Association will hold the next convention at Battle Creek, June 5, 6 and 7. George Murphy, of Grand Rapids, has been invited to act as chairman of the program committee. Earl G. Killen is president of the association.



**FRANCIS MACMILLEN AT LOUISVILLE.**

Francis Macmillen created an excellent impression with his violinistic skill at the Louisville (Ky.) Festival, as may be seen in the following press excerpts:

Francis Macmillen created a storm of applause. He is an artist to his finger tips, and a splendid type. He played the concerto in E minor (Mendelssohn), which is considered the perfect concerto. The second and third movements are perhaps more familiar than the first. Mr. Macmillen's technique is unimpeachable—such dexterity and deftness seem incredible—and his feeling reveals the true artist. Undoubtedly this young man has a brilliant career before him.—Louisville Post.

The soloists were Francis Macmillen, violinist, and Alice Sovereign, contralto. Mr. Macmillen, a young American, slight of figure and surmounted with a brown mane much affected by musicians, played Mendelssohn's concerto. He won the hearts and the hands of the audience by his playing. He puts a good deal of sentiment



FRANCIS MACMILLEN.

into his tones, but he does not let his sentiment get beyond his control. He is technically skillful. The arpeggios and octaves which enrich the concerto he played with marked ease and grace. It would be interesting to know if his tones would be broader in a hall better adapted to the delicate quality of a violin's timbre.—Louisville Courier-Journal.

Mr. Macmillen played the Mendelssohn concerto in D minor with the brilliancy of a Kubelik or Kreisler. He is all that was claimed for him. There is no doubt as to his merits as a violinist; he is a real artist and raves easily with the best heard in Louisville in years. His tones are clear, his bowing very graceful and his technique truly wonderful. In short he is great—a real virtuoso.—Louisville Herald.

**A Tuner's Testimonial.**

Robert G. O. Muller, the tuner who accompanied Rosenthal throughout his recent American tour, has received the following testimonial from the great pianist:

MY DEAR MR. MULLER—I take particular pleasure in acknowledging to you my highest appreciation of the very efficient services which you have rendered to me during my concert tour just finished. I have at all times found you to be a most reliable, trustworthy and conscientious tuner, a man possessing intimate familiarity with all the intricacies of intonation and piano mechanism. With the sincere hope of soon having another opportunity to avail myself of your excellent services, I am,

Yours sincerely, MORIZ ROSENTHAL.

**De Cisneros for Concert.**

The announcement that Eleanore de Cisneros, the beautiful mezzo soprano of the Manhattan Opera House, is to be heard in concert as well as opera next season is an item of general interest. Mme. de Cisneros, who made her operatic debut at the Metropolitan several years ago, under Maurice Grau's management, was born in Brooklyn, and her entire musical education was secured in this country. In Italy she made an immediate success, and her fame quickly spread through Europe. As one of Hammerstein's stars she has been extremely popular. Her

concert management will be in the hands of Loudon Charlton, who will book her for such dates as her operatic engagements permit.

**BESSIE ABBOTT CONCERT TOUR NEXT AUTUMN.**

Bessie Abbott, one of the youngest and most gifted of the prime donne of the Metropolitan Opera House Company, will make a concert tour of this country next autumn, beginning October 1. For six weeks, Miss Abbott and her company will travel in a private car. The singer will have the assistance of a string quartet, a flute, piano and a harp. Bookings have already been closed in some of the principal cities, and now that the announcement has been publicly made, demands for Miss Abbott will increase rapidly. This young soprano has a big repertory and her programs will be certain to interest progressive music lovers everywhere.

**George Sweet Guest of Honor at Banquet.**

Members of the New York Athletic Club gave a banquet Saturday night in honor of George Sweet, the baritone and teacher. Many eloquent tributes to Mr. Sweet were made by the diners, and during the evening they presented him with a silver loving cup. Mr. Sweet, as usual, took his honors modestly. As previously announced in THE MUSICAL COURIER, Mr. Sweet, accompanied by some of his advanced pupils and a chaperone, will sail from New York on May 9, for Italy. The master is going to establish a school in Florence, in which there will be a stage for operatic performances. Mr. Sweet's family will follow him across the Atlantic in the autumn. An auction sale of household and studio furniture took place yesterday (Tuesday) at Mr. Sweet's rooms, 489 Fifth avenue. The bicycle has been Mr. Sweet's recreation for years. His "century runs" have been discussed in many polite athletic, as well as musical circles.

**Pupils of Charles Lee Tracy in Recital.**

Pupils of Charles Lee Tracy played at a recital given by their teacher in his Carnegie Hall studio, Tuesday evening, April 23. Rosamond van Buren, soprano, in charge of the vocal department at Rye Seminary, assisted in the following program: Prelude, op. 48, No. 1 (Schuett), etude, F sharp major, op. 36, No. 13 (Arensky), Miss Haines; "Song Without Words," F major, No. 22 (Mendelssohn), hercuse (Leschetizky), Miss Wadley; "Apparitions" (Lynes), "It Was a Lover and His Lass" (Morley), Rosamond van Buren; prelude, E minor, op. 10, No. 1 (MacDowell), "Etude Melodique" (manuscript, Hoeck), Miss Wellington; canzonetta (Schuett), "Salut d'amour," op. 12 (Elgar), Mrs. Duke; "The Gingerbread Man" (Gaynor), "The Pine" (Huntington Woodman), "The Funny Little Gnome with His Big Brass Drum" (Nedlinger), Rosamond van Buren; etude, C major, op. 740, No. 7 (Czerny), "Consolation," D flat major, No. 3 (Liszt), impromptu, F sharp major, op. 36 (Chopin), Mr. Leete; polonaise, A flat major, op. 53 (Chopin), nocturne, G major, op. 37, No. 2 (Chopin), "Rhapsodie Hongroise," No. 6 (Liszt), Miss Eggleston.

**Madame Ziegler's Second Annual Concert.**

Anna E. Ziegler will open her second annual pupils' concert, at Carnegie Chamber Music Hall, Saturday evening, with a Beethoven number, "God in Nature." Seven sopranos, seven altos, four tenors and three baritones will unite in the singing of this inspired work. The program of solos and other concerted music will be from the works of Godard, Rubinstein, Schubert, Wagner, Nevin, Meyerbeer, Flotow, Schumann, Dudley Buck, Franz, Gounod, Mozart, Bohm, Masse and Rübiner. After the intermission the audience will hear the "Spinning Chorus," from "The Flying Dutchman," and "Cherubim's Song," from the Russian Church music of Bortnyansky, arranged by Tchaikowsky. It is an unusual program.

**Another Promising Pupil of Grienerauer.**

Karl Grienerauer has introduced another promising cellist, Goldie Gross, only ten years old. She is another example of Karl Grienerauer's abilities as a teacher and another proof that he is right in saying that a remarkable success in a short time is only possible through an excellent method of teaching. All Mr. Grienerauer thinks is necessary for a student is a good ear, some intelligence and the co-operation of the parents. Little Goldie Gross has been heard in several concerts, where she won the favor of the audience by her correct playing, her remarkably clear technique and her fine production.

**Central Congregational Church Concert.**

A concert at the Central Congregational Church last week was attended by a fair audience, who heard Shunah Cumming, Janet Spencer, George C. Carrie and Tom Daniels sing solos, and later "The Daisy Chain," Adolph Whitelaw, violinist, and Mme. Forster-Deyo, accompanist, under the direction of Mr. Preston, organist of the church, also took part.

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Under and by virtue of a decree of the Circuit Court of Baltimore City, passed in a cause therein pending, entitled Bernhard Ulrich et al. vs. Auditorium Company of Baltimore, the undersigned, as receivers, will sell by public auction on the premises, on the TENTH day of MAY, 1907, at 4:30 o'clock P. M.,

All that valuable fee simple lot of ground, subject to lease as hereinafter mentioned, situated and lying in Baltimore City, and described as follows, viz.:

Beginning at a point on the west side of Maryland avenue 74 feet 7 inches north of the north side of Mount Royal avenue, and running thence north on Maryland avenue 116 feet 9 inches; thence west 170 feet, thence north 19 feet 1 inch, thence west 165 feet 8½ inches to the northeast side of Mount Royal avenue, which there turns and follows a northwesterly direction; thence southeastwardly along such northeast side of Mount Royal avenue, following the curve thereof, 232 feet 4¾ inches, thence north 35 feet 11¾ inches, thence east 180 feet to the place of beginning on Maryland avenue.

A plot of the property may be seen at the office of Carroll T. Bond, one of the receivers, 701 Maryland Trust Building, Baltimore.

The improvements on the lot consist of a large brick building, covering 106 by 106 feet in area, formerly known as Music Hall, more recently as The Lyric, designed and used for musical and theatrical entertainments, conventions, etc., containing a main auditorium or hall with a seating capacity of 2,250, and stage of about 70 feet width and 37½ feet depth, with well fitted dressing rooms, store-rooms and other accessories usual in a building applied to such uses, and also containing a smaller hall 36 feet by 100 feet in size, fitted for smaller gatherings.

At the same time the undersigned receivers under the same decree will sell the following personal property and equipment now in and used in connection with the building, viz.:

80 Large White Tables, 82 Small White Tables, 1 Kitchen Table, 1 Kitchen Range, 2 Office Rugs, 1 Office Desk, 2 Office Tables, 625 Wooden Chairs, 2,240 Seats, 1 800 Light Dynamo, 1 600 Light Dynamo, 1 8 Foot Fan, 2 80 Horse Power Boilers, 1 No. 2 Dean Pump, 1 110 Horse Power Ball Engine, 1 Stage Switchboard, 1 Cellar Switchboard, 1 Watchman's Clock and Batteries. The following scenery and equipment therefor: 1 Box Set with Ceiling, 1 Palace, 1 Gothic, 2 Tormentors, 1 Drop, 12 Wings, 4 Borders, 2 Backings, 58 Sets of Lines, Pulleys, Brass Rails, 2 Ice Coolers, 6 Mirrors, 4 Wire Screens, 30 Music Racks, 24 Fire Buckets, 6 Fire Extinguishers, 4 Chandeliers, Electric Fixtures, Elevated Platform, Velour Curtain and Drapery, 3 Ticket Boxes, Oratorio Platform, 1 35 Horse Power Engine.

For title see the following deeds to the Auditorium Company of Baltimore, respectively dated and recorded among the Land Records of Baltimore City in the libers and folios here mentioned:

Deed from Hollins McKim, dated May 26, 1892, J. B. 1306-529; Haslett McKim, Jr., and wife et al., May 28, 1892, J. B. 1306-403; Robert McKim and wife, May 26, 1892, J. B. 1306-404; John A. McKim, May 28, 1892, J. B. 1306-406; Robert McKim and wife, May 26, 1892, J. B. 1306-407; Robert McKim and wife et al., May 28, 1892, J. B. 1306-408; Joseph S. Smith, June 4, 1892, J. B. 1306-506; Frederick Stamp and wife, June 4, 1892, J. B. 1306-507; America M. Small et al., May 9, 1902, R. O. 1895-9.

The aforesaid property, both real and personal, is subject to a lease to Fred. H. Gottlieb and William Knabe, dated the 1st day of October, 1903, and recorded among the Land Records of Baltimore City in Liber R. O. No. 2040, folio 167, by the terms of which lease (for a full understanding of which terms prospective purchasers are referred to the lease) the said Gottlieb and Knabe, lessees, were granted a leasehold interest for the period of five years from October 1, 1903, with the privilege of renewal for an additional term of five years thereafter, at an annual rental of two thousand five hundred dollars (\$2,500) and upon payment by the lessees of taxes, water rent and insurance, and the property, both real and personal, will, under the decree aforementioned, be sold subject to said lease.

Terms of Sale: One-third cash and the remainder in six months from the date of sale, or all cash, at the option of the purchaser, the credit payment, if any, to bear interest from the day of sale and to be secured by the note of the purchaser or purchasers, endorsed to the satisfaction of the receiver. A deposit of \$1,000.00 on the day of the sale will be required.

The property may be inspected by arrangement with Mr. Bernhard Ulrich, manager, The Lyric, Baltimore.

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## LEIPSIK.

LEIPSIK, April 17, 1907.

The present regular Leipzig letter of THE MUSICAL COURIER will be the last until about July 15, as the correspondent is leaving the city this week for a visit to the home offices in New York.

In the absence of the regular correspondent, an occasional Leipzig report will be made by a trustworthy young assistant, who modestly wishes to be known only as "J. E. L."

Mascagni conducted the Weimar Opera Orchestra here in a concert given in the large hall of the Central Theater. The overture to his "Maschere," the Beethoven fifth symphony, the Saint-Saëns "Rouet d'Omphale," Mascagni's own intermezzo from the opera "Amica," and the Berlioz Hungarian march from the "Damnation of Faust," were presented. Mascagni's conducting showed marked gain in sobriety as compared with four years ago in New York. He is not a great conductor, but a very effective one in many details.

Umberto Giordano's three act opera, "Siberia," in the German translation by Dr. Otto Neitzel, was given a first Leipzig presentation this evening under Richard Hagel. Paula Koenges, Urtus, Soomer and Rapp had the respective heavy roles for soprano, tenor, baritone and basso. The opera has much to recommend it in melody, orchestration and action. It ought to have numerous performances here. There must be some significance in the fact that during the rehearsals the members of the opera and the conductor all felt kindly disposed toward the work. It was cut to require but two hours and fifteen minutes. The public made cordial recognition.

Mr. and Mrs. Glenn Hall left this city April 15 for London, where Mr. Hall will give his recital of songs eight days later. Arthur Nikisch, who will play Mr. Hall's accompaniments there, had gone on to London some days earlier. Upon completion of the London work, Mr. and Mrs. Hall will go to Paris for a few months before taking up the Berlin studio on September 15.

The performance of "Der fliegende Holländer" in the new theater April 14 had Hans Schütz in the title role and Jenny Osborn-Hannah in the role of Senta. Though Schütz does not present this work in the extraordinary power and vocal richness of Walter Soomer, his is nevertheless a high class and agreeable performance, and this evening found him especially well disposed.

Mrs. Hannah reaches her best work in the role of Senta, and it is a pleasure to hear a singer whose voice remains powerful and beautiful at the unusual pitch upon which the entire role is based. The enthusiasm on this evening was beyond the ordinary and there were numberless curtain calls at the conclusion of the opera.

Ada A. Tuttle, of Portland, Ore., has returned to her home after some years spent here in the conservatory as a piano pupil of Teichmüller.

EUGENE E. SIMPSON.

## Mrs. Nikisch's Work in Berlin.

As was recently reported in the Leipzig letter, Mrs. Arthur Nikisch has been spending one day each week coaching a class in Berlin. Among those who were instrumental in bringing Mrs. Nikisch to do that work was Georg Fergusson, who turned over to the Leipzig woman a number of gifted singers whose voices he had been developing for some seasons. Among these is the American, Mrs. Elizabeth Blodgett, who has a beautiful high soprano voice and a pronounced talent for lieder singing. Miss Stella Godwin, of South Africa, is a mezzo of immense talent and her voice has been already brought to a high state of training by Mr. Fergusson. She is ready to profit greatly by the careful coaching of Mrs. Nikisch. The Berlin soprano, Mme. Gracia Ricardo, who made a successful appearance in London, is another of those now taking the repertory work with Mrs. Nikisch there.

Incidentally it is to be observed that during these hours in coaching Mrs. Nikisch speaks either the English, French or German, which greatly conveniences the very cosmopolitan class of young artists who go to Germany for

repertory. After September 15 Mrs. Nikisch will enlarge her Berlin influence by spending both Saturdays and Mondays there.

## Ernest Schelling in Utrecht.

Ernest Schelling has played for many highly musical audiences abroad. The following is another criticism, from Utrecht:

American pianists have not often been heard here; it is always Germany, France, and, lately, also Belgium, who contribute the greatest number. Therefore it was doubly interesting to make the acquaintance of the American, Schelling. His performance has not a German or French character; it makes the auditor think of an affinity with the Polish character, which is easily explained by the influence of his master, Paderewski, of whose style he now and then reminds us. Judging by his piano recital, Schelling belongs to the pianists of exceedingly strong subjectivity. He does not give us the well poised, well regulated performance, governed by the intellect, but the overpowering, passionate, individual note that enters because of the magnitude of his talent. So he gave a truly "fantastic and passionate" interpretation of the first part of Schumann's C dur fantasy exactly as the composer had intended it and laid down his own beautiful conception in the last part. The technique is extraordinarily well developed in this pianist. It is very seldom that any artist triumphs so completely over the notorious passage in the "durchaus energisch" which requires such extraordinary leaps and bounds.

In Beethoven's "Appassionata" Schelling gave proof that he knows wonderfully well how to adapt his nature to the classical style. At least, the first two parts were played with deep feeling, and, but for a few trifles, with naturally felt conception. In the finale, which was beautifully set in, his temperament—at least to my taste—gradually prevailed too strongly, and the presto was seriously injured as to clearness by the rushing tempo.

Chopin gives a large place to subjectivity, and so is very favorable to Schelling's talent. Still he did not give satisfaction at all times, and the hearer would often have preferred more moderation, especially in the quick tempos, f. i. of the A flat ballad. He made an excellent showing in the F sharp nocturne, the two études, the C sharp minor waltz, and but few will play the octaves of the A flat polonaise as grandiosely as Schelling. His elastic, clear touch in the melodic moments excited great admiration.

Schelling, the composer, came before the public with a gloomily magnificent work written in the form of concert études, and entitled "Fatalism," which to the hearer is full of peculiar beauty, to the player full of difficulties, which—naturally—were brilliantly overcome. The second work, "Au Chateau de Wiligrad," is, in my opinion, behind the first named in conception; it is constructed on a simple but not sufficiently important principal motif, which by the continual harmonic deviations becomes but for a moment more interesting. For the rest the inherent motif is tender and of a subtler intention.

Finally he gave a "Chant Polonais" (Chopin-Liszt), an interesting nocturne by Paderewski, and Liszt's "Oktaven Rhapsodie" (the sixth, not the second, as it said in the program), in all of which the eminent virtuosity of the artist roused the public to enthusiasm. The audience was not satisfied until the pianist lengthened his already fatiguing program by playing Chopin's A flat.—Utrecht Journal November 8, 1906.

## J. Humbird Duffey in "Samson and Delilah."

J. Humbird Duffey has enjoyed the most successful season in his career. His experience as leading baritone in "Love's Lottery," some years ago, proved excellent training, and so he is well equipped to interpret operatic roles. His work in recent performances of "Samson and Delilah" is indicated in the following press opinions:

Like all other operas in concert form, one misses the action that means so much in the introduction of the human element, but in the case of last evening, particularly in that of Mr. Duffey, the expressive interpretation given in concert form was excellent. \* \* \* J. Humbird Duffey, baritone, in the part of the high priest, to many, carried off the honors of the evening. A splendid baritone voice of wide range mingled with an ability to make the most of the dramatic situations was finely utilized throughout the evening and his work was refreshing and entertaining.—Taunton Daily Gazette.

All the soloists were capital. Mr. Duffey had the most dramatic voice and style and performed his part in most intimate accord with the spirit of the opera.—Salem Evening News.

Mr. Duffey revived a pleasant acquaintance made at a previous concert, singing with a spirit and dramatic force that won rounds of applause.—Lynn Evening Item.

Mr. Duffey was fully equal to the vocal requirements of the High Priest.—Rochester Democrat and Chronicle.

## Lesley Martin's "Evening of Song."

Lesley Martin's pupils gave a program of songs and arias, showing the superiority of his teaching, at his roomy studios, which were crowded, April 25. A score of vocalists of various degrees of advancement took part, singing with a spirit, an intelligence, a perfection of detail, seldom heard in a students' affair. All the music was by composers of

established standing, ranging from Mozart to Sinding, and Mr. Martin played accompaniments of rare sympathy and uplift. This is the list of singers as they came upon the program: Sara Lansing, George Bemus, Dorothy Folis, Marjorie Funk, William Burt, Josephine Hosford, Martha Sumeliaki, Agnes Caskie, Adele Morgenstern, Mrs. J. A. Edwards, Horace Wright, Nellie Hart, Elizabeth Caulkins, Dr. Eugene W. Marshall, Julia Galvin, George Gillet, Estelle Ward, closing with the quartet from "Rigoletto," sung by Misses Ward and Hart, Messrs. Wright and Marshall.

## The Song of Spring.

I heard the lyric passion in the night,  
And felt my pulses leap as to a tune  
Played upon pipes celestial; rapt delight  
Mastered me wholly, for methought the rune  
Wan Winter had been mouthing to the moon  
Must cease, and even as I harkened, lo,  
Naught filled the darkness save the overflow  
Of life reascent mounting as on wing!  
And when dawn set the orient sky aglow,  
Behold, behold the glory of the spring!

In liveries of living emerald dight

The hilltops hailed each other; dale and dune  
Sparkled with spangled splendors, beryl-bright;  
Above, the heights of heaven seemed to swoon  
With hyacinthine hues that presaged June;  
Through every copse ran rapture to and fro—  
The wood-thrush vying with the vireo—  
And Minstrel Rillet touched a silvery string.  
And Trouvere South-Wind lipped his flute to blow,  
"Behold, behold the glory of the spring!"

And there were Flora's firstlings, spindrift-white,  
And amber, ardent as the rays of noon,  
Thronging the woods as for some fairy rite,  
With branches waving a fantastic croon;  
The modest violet, its breath a boon  
To perfume-lovers; the cupped trillium's snow;  
The bright marsh-marigolds in ring or row;  
All seeming with ecstatic sense to sing  
In virginal and tender tribute—"Oh  
Behold, behold the glory of the spring!"

## ENVOY.

Prime of the year, within our hearts we know  
Thy benediction after winter's woe  
Is sweeter far than any earthly thing!  
Promise unfolds what shining fields to sow!—  
Behold, behold the glory of the spring!  
—Clinton Scollard, in Munsey's Magazine.

## Isabel Hauser's Musicales.

A musicale was given Friday night of last week in the Ansonia by Isabel Hauser, the pianist. The entertainment attracted a number of her friends and musicians. Those who took part in the program were Hjalmar Röven, baritone; Theodore Gordohn, violinist; Ruth Jones, pianist. Mr. Röven sang the "Slave Song," by Teresa del Riego, and "Es schrie ein Vogel," by Sinding. His voice and singing delighted all. He was forced to give several encores. The violin playing of Mr. Gordohn was also enjoyed and he was forced to add several encores.

Miss Hauser played "Poupee Valsante," by Poldini, and an etude by Chopin. She is a pianist of brilliancy and refinement, and always plays with emotionality and correct understanding. Miss Hauser introduced one of her pupils, Ruth Jones, who displayed an adequate technic and musical intelligence. She shows promise and reflects credit upon her preceptor.

All the music given was keenly enjoyed by the discriminating audience.

## John Barnes Wells in Binghamton.

John Barnes Wells, the popular young tenor, sang at a concert in Binghamton last week and was received with great favor. The Republican of Tuesday said, in part: "Mr. Wells sang two groups of four songs each. His voice is very sweet and strong and rings clear as a bell. \* \* \* His encore, 'Mother o' Mine,' was a masterpiece." Mr. Wells is booked for a concert in Trenton, N. J., on May 2 and at Holyoke, Mass., on May 22.

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## DRESDEN.

FRANKLINSTRADE 20, April 2, 1907.

The Royal Conservatory looks back on another year of highly successful work. Teachers and pupils won full recognition. Felix Draeseke's most advanced pupil is Paul Zuleger. The orchestra played part of his symphony in E minor, the composition revealing invention, orchestral coloring and effective climaxes. Eduard Reuss' pupil, Herr Bing, also distinguished himself. Orgeni showed remarkable results with some high sopranos—Strauch, Martick and Wolf. Fräulein Kotzebue's success with Fräuleins Dransfeld (alto) and Nestorowsky (dramatic soprano) was marked. H. Vetter had plenty of recognition with his very advanced pianist pupils—Weiss, Grossmann and Berthold. Professor Urbach scored with H. Lehmann, who played Liszt's "Totentanz" in rousing fashion. Flutists, cellists, organists, trombone players, all did very well, not to forget the violinists taught by Herr Petri.

Ludwig Wüllner's "Hugo Wolf evening" was an artistic treat. He was in splendid form and won veritable salvos of applause. Alfred Grünfeld shone as a piano virtuoso. Great enthusiasm prevailed.

Sherwood's and Joh. Smith's "Sonaten Abend" was devoted to Draeseke, Pfitzner and J. L. Nicodé. They are three composers of importance, personality and physiognomy, whose works for cello and piano were splendidly reproduced.

Carl Burrian, at his re-entrée as Siegfried, was so rapturously received and applauded that he at the close had to make a speech.

Rudolph Zwintscher's and Hans Buff-Giessen's "Liszt Abend" was a huge success, their program testifying to high and lofty artistic aims. It comprised: "Les Funérailles," "La Villa d'Este," "Waldesrauschen" and the grand B minor sonata, all those numbers receiving splendid interpretation on the part of Herr Zwintscher, who introduced himself here as a remarkable musician, and piano virtuoso of brilliant attainments. He also played the piano part to nine of Liszt's songs, equally well presented by Herr Buff-Giessen, whose enthusiasm for the great tone hero is well known. The singer closed his selections with the entrancingly beautiful composition, "Ich Möchte Lirgehen Wie Das Abendrot," in which he first sang his way into the hearts of the Dresdeners years ago, with Lassen at the piano.

Max Lewinger at his solo concert played Wieniawski's F sharp minor concerto, conquering all its technical difficulties with supreme virtuosity.

Tartini's "Trill," Auer's polonaise, etc., followed on the program. Trania Lewinger (his wife) contributed vocal numbers by Liszt, Brahms and Pfitzner. Her vivacious and temperamental Vortrag took the house by storm.

The soloists at the recent Philharmonic concert were Julia Culp and Pablo de Casals. The latter gave an intelligent reading of the Schumann 'cello concerto.

Felix Weingartner published a booklet called "Walpurgisnacht," which he sent to Professor Draeseke with the following dedication: "Dem Professor F. Draeseke in vielfacher Uebereinstimmung mit seinen Aufsätzen, 'Die Konfusion in der Musik.'" Both booklets have created quite a stir in the European musical world.

Aoratheia de Salvo, the young and charming Parisian singer, appeared with immense success at a Casino concert. She sang selections by Gluck, Mozart, Von Flieitz, Schubert, Bruno, Ramann and Massenet. She possesses a beautiful voice of great range and carrying power, and she sings with dramatic expression, warmth and artistic intention. Mlle. de Salvo, who studied several years with Duvernoy in Paris, is a compliment to his school.

Natalie von Ziegler, who gave a piano recital, proved herself to be a musician with poetry of conception and a fine touch. She studied with Herrmann Scholtz.

Irma Tervani, a young Finnish singer of remarkable vocal means, has arrived in Dresden. She immediately placed herself under the artistic lead of Mrs. Luise Reuss-Belce, whose school of dramatic interpretation she joined.

Elsa Gipsier has had great success during her last concert tour on the Continent.

The compositions of the American composer, A. Sieberg, figured repeatedly this winter on Dresden's concert programs.

At the examination concert of the Dresden Music School, Lewinger's pupil, Miss Tute, did him immense credit.

Hella von Bronsart, of Natalie Haenisch's School, had brilliant criticisms from her appearances on various concert stages.

Very pleasant musical "at homes" occurred at Mr. and Mrs. Felix Draeseke's, T. Shewood's, Albert Fuchs', P. Culenbusch's and others.

## MUSIC IN JAPAN.

Tokyo, March 19, 1907.

A club has been established between the Tokio and Osaka musicians to promote their mutual interests and be friendly with each other, and Mr. Akagi, superintendent of the Tokio Conservatory of Music, was appointed director general. To announce the establishment of the society concerts were given on March 9 and 10, at the Kyobashi Concert Hall, Tokio, and many invited guests, prominent citizens of Tokio, attended it. A fund amounting to \$3,000 was contributed by those present.

On March 14, Prime Minister Marquis Saionji, who is very anxious to promote every art in the country, invited to his official mansion the experts in both the Japanese native and Western music, in order to promote their being harmonious. The minister delivered a speech, which lasted for two hours, on the subject of "The Future of Japanese Music." H. Takamine, president of the Tokio Conservatory of Music, in answer to the host, also made a speech on the subject of "The Study of Music and the Value of the Musician's Character."

Miss Takayama, a Japanese soprano, gave a recital on March 9 at the Music Hall of Fukuoka. K. Takahama, a pianist; K. Yamamoto, a violinist, and a small orchestra of that city assisted her.

Miss K. Tachibana, professor of piano at the Tokio Conservatory of Music, gave a recital, which was very successful, on March 1, at the Music Hall of Tokio. Miss Tachibana is one of the best pianists in Japan. Her program read: Sonata, op. 109, Beethoven; "Feux Follets," Liszt; etude, op. 8, Scriabine; impromptu, A minor, Rubinstein; "Moonlight" sonata, C sharp minor, Beethoven; "Variations on a Theme by Paganini," Brahms; sonata, op. 58, Chopin; intermezzo, op. 117, No. 1, Brahms; "Serenade," Rachmaninoff; toccata, Saint-Saëns; ballet, "Rosa-monde," Schubert-Fischhof; "Andante Spianato and Polonaise," Chopin; "Hungarian Fantaisie," Liszt, with the accompaniment by the orchestra of the Tokio Musical College.

A society named the Great Imperial Japanese Musical Society was organized on February 28 (by some nobles and wealthy men that have an interest in music) for the purpose of introducing the famous pieces composed by the great composers in Europe and America, both in ancient and modern times, as well as for propagating taste for the original Japanese music. The society will plan.

# Anna Lankow

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it is understood, to provide new composers and dramatists for the country.

S. Amaya, president of the Tokio Musical College and professor of the Tokio Conservatory of Music, has lately composed some interesting new pieces for organ.

The Tokio Violinists' Society, organized by the violinists in Japan to introduce to the public the new pieces of the violin music, held a concert, under the direction of Prof. N. Koda, of the Tokio Conservatory of Music, on February 28, at the Music Hall of Kanda, the audience being more than 500. The program was: Concerto in D minor, Tartini, by S. Moriyama; polonaise, A major, Wieniawski, by K. Tanaka; minuet, Mozart, by Miss M. Nakayama; "Kol Nidrei," Bruch, by S. Imori; air, J. S. Bach, by Prof. S. Tanomogi; aria, Carl Goldmark, by Prof. S. Ichinomiya; "Le Streghe," Paganini-Thomson, by Miss Y. Amano; nocturne, Chopin-Sarasate, by Y. Mogi; "Ungarische Tänze," Brahms-Joachim, by S. Taratara; mazourka, Zarzycki, by Miss K. Inouye; "Introduction and Rondo Capriccioso," Saint-Saëns, by K. Yamada; concerto, D major, Tchaikowsky, by Prof. S. Ichinomiya, with the accompaniment of the Tokio Philharmonic Orchestra.

G. Yamada, proprietor of the Tokio Musical Monthly, has lately succeeded in organizing the Tokio Opera Society. The society will soon perform Gounod's "Faust," together with the two acts of a Japanese opera.

Count Okuma was elected president of the Japanese Dramatic Society, the principle of which is to compose new Japanese dramas after Wagner's musical drama.

The Hiroshima Wagner Society, assisted by orchestral players in Hiroshima and some others from Tokio and Osaka, gave this program recently: An excerpt from "Lohengrin"; prelude, "Meistersinger"; overture, "Tannhäuser"; Walther's "Prize Song"; overture, "Rienzi"; an excerpt from "Parsifal"; an excerpt from "Tristan and Isolde"; overture, "Flying Dutchman."

PROF. SHOJI IWAMOTO.

#### Wichita to Have New Philharmonic Hall.

During the summer months work will be completed on the new Philharmonic Hall at Wichita, Kan. This will be an addition to the Wichita College of Music. A circular just issued announces that the new hall will be opened the first week in October.

#### Musical at Manhattan College of Music.

On next Sunday evening the Manhattan College of Music, on West 115th street, will give a musicale by a few of the advanced pupils. The participants are Ernestine Roth, soprano; Edna Rabbino, pianist; Blanche Rabbino, pianist; R. Friedlander, pianist; B. J. Beyer, violinist; Leo Cyple, tenor. Leon M. Kramer is the director of the institution.

#### Helen Summers, Etta Edwards' Pupil.

"She has one of the few real oratorio voices," Etta Edwards said, in speaking of her gifted pupil, Helen Summers, "and her stability of character and concise purpose in all she does, with her great artistic qualities, stand for an exceptional future, as far as brilliant success goes."

Miss Summers has had considerable public experience in both concert and oratorio work, and has been most satis-



HELEN SUMMERS.

factory, possessing, as she does, a voice of that rare, pure contralto quality with a velvety, emotional vein which bestows a richness seldom heard. While undoubtedly an artist, and called upon for frequent professional work, Miss Summers adheres to her study with Mme. Edwards, at 814 West End avenue, New York. She holds a good church position at Yonkers, N. Y.

#### Five Recitals at Mehan Studios.

A series of five recitals will be given at the Mehan studios on the evening of May 10, 17, 20, 24 and 27, in which will be presented about thirty-five pupils whose progress justifies such an appearance. The programs

promise to be of especial interest, containing many unfamiliar songs and several interesting ensemble items. In addition to duets, trios, quartets, etc., a ladies' club of fourteen voices will sing part songs for women's voices. These recitals are open to pupils of the Mehan Studios and their escorts. On the evening of May 13 the members of Mrs. Mehan's class at Teachers' College, Columbia University, will appear in a program under Mrs. Mehan's direction at the Mehan studios.

The numerous applications received since announcement was made in these columns that a summer term will be given at the Mehan studios indicated a busy month for Mr. and Mrs. Mehan. Voice teachers from several remote States are already asking for hours. The summer term extends from July 8 to August 3.

#### Berta Grosse-Thomason's Pupils Honor MacDowell.

Berta Grosse-Thomason, one of the accomplished pianists and teachers of foreign birth and training residing in this country, presented some of her pupils in a MacDowell program Saturday morning of last week, at her piano school in Brooklyn. Madame Thomason (a pupil of Kullak and an assistant teacher of his academy in Berlin for some time) did not wait until a tragedy clouded MacDowell's life to show her appreciation of his compositions. For more than a decade Madame Thomason's pupils in Brooklyn and Morristown, N. J., have included MacDowell numbers on their program. Not only did the pupils play MacDowell numbers at the concert in Brooklyn, but through their efforts and the work of their teacher the sum of \$100 has been added to the MacDowell Fund. The program for Saturday follows: "Wild Rose," Helen Sayer; "Water Lily," Lois Burnham; "Prologue," Edna Shepard; "Sweetheart," Marcella Guerin; "Improvisation," Gladys Best; "Starlight Song," Berta Grosse-Thomason; "The Eagle," "Novelette," Harriet Connor. Preceding the Scotch poem, Florence Seelman recited the poem which inspired the composer to write this work.

#### Demands for Guilmant's New Sonata.

Alexandre Guilmant's new sonata is already in large demand and bids fair to be as widely played as any of its predecessors. Orders in large numbers from organists are being received by M. Guilmant, of whom it can be ordered direct. The sonata has already been spoken of in the columns of this paper and reviewed after its presentation at one of Mr. Carl's recent recitals. Mr. Guilmant has revised several of his best known works for the organ, and a new edition has been published. These can be obtained, as well as a complete catalogue, by addressing M. Guilmant, at 10 Chemin de la Station, Meudon, France.

#### "Elijah" Given at Calvary M. E. Church.

A. Y. Cornell, conductor, with his Choral Society of 150 voices, presented "Elijah" at Calvary M. E. Church, Harlem, April 18. Adah K. Hussey, the alto, took the place of Grace Munson; otherwise the program was carried out as expected, with the following soloists: Shanna Cumming, Theodore van York, Gwilym Miles, Stella Holliday and Grant Austin. The chorus sang well under the direction of Mr. Cornell and the soloists covered themselves with glory.

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# CORRESPONDENCE.

## Indianapolis.

INDIANAPOLIS, Ind., April 26, 1907.

The second concert of the Indianapolis Philharmonic proved to be a worthy sequel to the first concert, which so brilliantly opened the season. It took place on Monday evening, April 8, and drew an audience of at least fifteen hundred people. As on former occasions, the good acoustic qualities of the spacious hall showed to great advantage; the orchestra of fifty-six musicians sounded round and full in the heavy "tutti," and yet clear and distinct in the soft or swift passages. Johannes Miersch conducted and Emiliano Renaud, the French pianist, was the soloist of the evening, playing the Saint-Saëns G minor concerto, with the orchestra, and a group of solos, consisting of Scriabine's nocturne for the left hand alone and Liszt's "Mephisto Waltz." Goldmark's "Rustic Wedding" symphony, heard here for the first time, opened the program, and made at once apparent the great progress the orchestra has made under Herr Miersch's careful training. There was no hesitancy in the entrance of the various instruments, the "attacks" of the brass section, were prompt and precise under his energetic beat, and the violins, under the leadership of Mrs. Edgar M. Cawley, did especially fine work in the difficult passages of the first and last movements. Herr Miersch possesses all the requisites of a successful leader of large orchestras, such as artistic temperament, authority with the musicians and refined taste for phrasing and shading.

The second orchestral number was the "Indian Rhapsody," op. 19, by Paul Thomas Miersch, brother of the conductor, and who since many years holds the post of solo cellist with the Metropolitan Opera Company, of New York. This work, based on melodies of the Ute Indians, of Colorado, and, as we are told, repeatedly performed with success by some of the leading symphony orchestras here and abroad, proved to be a very interesting and effective piece of writing. The difficult harp part was played effectively by P. L. Montani and the French horn solos by Fritz Koch, the first horn of the Cincinnati Orchestra. The concert found its close with a rousing performance of Wagner's "Kaisermarsch," and Herr Miersch had to bow his thanks again to the enthusiastic audience.

These concerts are under the auspices of the Indianapolis Conservatory of Music and under the management of its energetic and indefatigable director, Edgar M. Cawley, who has already done so much toward popularizing the best class of music in Indianapolis.

## Buffalo.

BUFFALO, N. Y., April 26, 1907.

The Clef Club, organized by Alfred Jury, gave its first concert Thursday night of last week at the Richmond Avenue M. E. Church, assisted by Mrs. Jury, solo soprano; Harold Jarvis, tenor, from Detroit, and Julia Bagnall at the organ. One of the most effective numbers was Mendelssohn's motet, "Hear My Prayer." There were four part, five part and eight part choruses by Batson, Caldwell, Hawley, Stewart and Neidlinger. Considering the age of the club, the ensemble was excellent. The prospects for the future are very bright.

Frederick W. Riesberg, of New York City, formerly of Buffalo, gave the organ recital at Convention Hall last Sunday, assisted by Percy Hemus, baritone, also of New York City. Mr. Riesberg played music that greatly delighted the large audience—"Wedding Pieces," by Dubois; Mendelssohn's "Spring Song"; "Spring Song," by Hollins; andante in D flat, by Lemare, and works by Wagner, Liszt and Kretschmer. Mr. Hemus, a singer of admirable gifts, sang "It Is Enough," from "Elijah"; "Creation Hymn," Beethoven; "Pilgrim Song," Tchaikovsky; and "Minstrel Boy," by Shelley, and "My Dream," by Tosti, as encores.

German-American Hall was crowded Monday night for the concert of the Teutonia Liederkreis, conducted by Carl Hoffmann. In the first chorus a pupil of Dr. Hoffmann, a soprano, sang the incidental solo. A new composition by Dr. Hoffmann, "Wie Koennt Ich," was sung by August Stasbell, baritone. The best singing was disclosed in two choruses, "Blumlein auf der Haide" and "Satan's Rache."

A program devoted to settings of "spring songs" by Nevin, Aspinwall, Woodman, Del Riego, Rogers, Mrs. Beach, Lehmann, Hawley, Henschel and Green was given at the Dunman studios Wednesday afternoon. The singers were Dr. Frankenstein, Mrs. Dunman, Alberta McLean, Marion Keh Kemer, Ada Diebolt, Gertrude Lamb, Harriet Keating and Mrs. Frank Bodamer.

Clara E. Thoms presented an evening of songs by Dr. Roswell Park, Dr. Geo. Gould and Dr. Alice Bennett at the Hotel Niagara Thursday. The singers were Jennie Riteo, Minna George, Charles A. Spauling, Florence Reid. Mrs. Thoms' own setting for "Alma Mater, Farewell," was especially enjoyed.

## Norwich.

NORWICH, Conn., April 25, 1907.

A large and enthusiastic audience filled Slater Hall last evening to listen to Arthur Hartmann. Throughout the melodious program he showed, by his skillful bowing and perfect technique, mastery of the violin. Mr. Hartmann was assisted by Adolphe Borschke, who played his accompaniments and two piano numbers in a thoroughly capable manner.

Annie E. Vaughn, Bela Learned and Mrs. Marten Jensen furnished a pleasing musical program for the monthly Parish House meeting.

At a recent musical affair in Providence, Mrs. Alexander Hobbs, of Norwich, was accorded liberal praise for her singing.

Henry E. Parker entertained the Men's Club of Trinity Episcopal Church Wednesday evening, with selections on his Victor graphophone.

A musicale was given last week by Leila Troland-Gardner at Fort Lee, N. J. The program included songs of all nations, and was well adapted to show Mrs. Gardner's versatility and training.

LYLE F. BIDWELL.

## New Haven.

NEW HAVEN, April 25, 1907.

Chevalier Luigi Costantino came up from New York yesterday and gave an excellent recital in the studio of Maestro Sulli. He proved a pianist of no small development and was accorded hearty approval after each of his numbers, which included Beethoven, Chopin and Wagner. He also played a group of his own composition, in which he was perhaps at his best. Assisting were Daisy Stahl, Mrs. Johnson and Minna L. Storm, pupils of Mr. Sulli, all showing artistic finish.

Nathan Fryer, the protegee of E. A. Parsons, who has recently returned from four years' study with Leschetizky in Vienna, is soon to visit his former teacher, and will probably give a recital here.

A May Festival, as it is termed, is to take place at Buckingham Hall, Waterbury, May 13 and 14. An oratorio is to be given and several metropolitan soloists, as well as the Philharmonic Orchestra, have been engaged.

Emil Paur, conductor of the Pittsburgh Orchestra, gave a recital in Hartford Friday, which was well attended and obviously appreciated.

A MacDowell benefit concert was given in Hartford last week, the following local musicians participating: Susan Lord Brandegee, cellist; Olive Eugenia Ayer, contralto; and Maids Louisa Miner at the piano.

Pupils of Arthur Priest, organist Christ Church, Hartford, gave an interesting organ recital Wednesday.

At the Amphion concert, next Tuesday, in Bridgeport, Karl Greinaur, cellist, and Madame Greinaur, pianist, will appear.

## Detroit.

DETROIT, April 26, 1907.

The Detroit Symphony Orchestra gave its fourth concert Tuesday evening, April 23. The soloists were Albert G. Janpolski, baritone, and Gordon Marsh, violinist. Mr. Janpolski's numbers were the "Pagliacci" prologue, with orchestra, and a group of Russian songs, with piano accompaniment. Lillian Gove was the accompanist.

The San Carlo Opera Company closed a brief engagement at the Detroit Opera House last evening.

The advance sale of seats for the annual May Festival, at Ann Arbor, promises not only an artistic success, but a most unusual financial success.

## Minneapolis.

MINNEAPOLIS, Minn., April 26, 1907.

Two events overlooked in the recent reports of musical news in Minneapolis were the song recitals at the Northwestern Conservatory of Music. Blanche Lynch, a pupil of William H. Pontius, had songs by Brahms, Grieg, Willeby, Schumann, Rubinstein, Gounod, Pontius, Nevin and Beach on her program. Miss Lynch was assisted at the piano by her teacher.

The following named pupils of Mr. Pontius united in a recital on April 13: Clara Gilbertson, Helen MacWayne, Gracia Meyer, Frederic Keller, Mary Hallinan, Clifford Wilkins, Bessie van Houten, Tenie Murphy, Lulu Wagner, Hortense Pontius, Ethel Warner and Lester Luther.

## St. Louis.

ST. LOUIS, Mo., April 26, 1907.

The Morning Choral Club, Alfred Ernst, director, in the second private concert of the season, April 13, presented Rudolph Ganz, pianist, as soloist. The club appeared to very good advantage in a program which included "Twilight Dreams," Ernest Gillet; "The Dance," M. von Weinzierle, and Mrs. H. H. A. Beach's "Sea Fairies." Mr. Ganz, by the excellence of his technical equipment, the thorough musicianship which characterizes his work, the intelligence, refinement and warmth of his interpretations, has won in this, his first appearance in St. Louis, a foremost place in our esteem. Among other numbers, Mr. Ganz played etude, A flat major, and scherzo, C sharp minor, Chopin; capriccio, B minor, Brahms; polonaise, E major, Liszt.

Ernest Prang Stamm, lately returned from Berlin, will give a piano recital tonight at the Musical Art Building, assisted by E. A. Holscher, baritone, and Alfred Davidson, violin.

Alfred Robyn gave a recital of his own compositions at the High School, April 19. The program ranged from ecclesiastical music to selections from the composer's latest opera, "Fortune Land." Those participating were J. Glenn Lee, Hetty Scott and others.

On April 16, at the Odeon, the Apollo Club completed its season's work with a concert, the excellence of which was the natural outcome of the club's increasing prestige under Mr. Galloway's leadership. The numbers by the chorus were: "O World, Thou Art So Fair a Sight," by Gericke; "To Diane," by Victor Harris. Dudley Buck's arrangement of "Annie Laurie" and "Hush, Sleep, Dream," by L. S. Thompson. Of the soloists for the evening interest centered about Arthur Hartmann; his work is beyond criticism—the essence of violin playing. It had been understood that he would play the Bach chaconne—to our disappointment he did not, his best numbers being "Airs Russes," by Wieniawski, and his own arrangement of MacDowell's "To a Wild Rose." The other soloist was Anna Taylor-Jones, contralto, with a rather phenomenal voice but poorly used.

M. J. W.

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## Cincinnati.

CINCINNATI, Ohio, April 27, 1907.

The revival of "Midsummer Night's Dream," with Mendelssohn's musical setting, on Wednesday night, April 24, in the Scottish Rite Hall by the pupils of Mrs. William McAlpin, under her personal management and direction, was altogether an uncommonly interesting event. While Mrs. McAlpin has done things before with her class that seemed to be impossible for one woman to accomplish, a still higher degree of endeavor and achievement marked the Shakespearean production. It was substantially a presentation that ran smoothly, with little or nothing of an amateurish cast, and with much in the scenic detail that in freshness and poetic beauty rivaled anything that can be given in a professional performance.

The stage setting and costumes were correct and of elaborate proportions. The scenic witchery reached a perfect climax in the fairies' dance, with little Willie Gustin as Cypid and Zitta Kreiger, an innocent tot, as the Indian Child. The charm and buoyancy of the movement—in symmetry and proportion, each dancer garlanded with lilies and other flowers—were quite in keeping with a living chapter from that fantastic land over which Oberon and Titania are supposed to preside.

The performance, which presented scenes from all the acts of Shakespeare's play, was conspicuous in showing how thorough had been the training of the principals in the cast, both as to voice and action. The fundamental rule seemed to have been established that in order to be artistic it is first necessary to be natural.

With the Orpheus Club concert, April 25, its third and last illuminated page of this year's record was turned to make history, and the Orpheus Club has a history of fifteen seasons. Is it saying too much that the Club never before made quite so brilliant and artistic a showing? There were those in the audience who had attended almost every concert from the first to the present season, and surely there was one at least who would boldly make the assertion that the club had never before reached so high a plane.

Edwin W. Glover is largely responsible for such a result, in having selected his material and trained it unceasingly to the realization of better ideals. The program itself was a charming and interesting one—well diversified between the passionately dramatic and beautifully poetic. It is noteworthy how thoroughly the chorus had differentiated the moods and how effectively it gave them expression. The balancing of the voice was well high perfect—the bel canto quality of the tenors being several times in delightful evidence. In point of finish and detail the best work of the evening belongs to "Suomi's Song," by Franz Mair. Here the chorus shaded down to the finest nuance and the crescendos were full of vitality. But of more pretentious acclaim was the "Greek War Song" of John Lund—the solo numbers being taken by the soloists of the evening—Miss Conrey and Mr. Cunningham. The chorus had fully appropriated its spirit and sang it with remarkable dash and martial in-

tensity—into which the ardent style of the soloists fitted admirably. Another number quite on a par with the last was the "Bedouin Song," by Arthur Foote. In delivery it was passionate and the quality of tone made itself felt. The chorus sang with the promptest of attack—and there was considerable volume in the crescendos. A gem by way of interpretation was the brief "Sleep Sweetly, Tender Heart," by Mark Andrews. Kremer's "Thro' Whispering Boughs" is of delicate, sensitively wrought mold, and the chorus was felicitous in its reading, the incidental quartet being beautifully sung by Messrs. Hoffman, Dunlap, Newman and Sprowls. In swing, grace, lightness and elasticity the chorus emphasized its form in Carl Wilhelm's "Springtime." "The Crusaders' Departure," by Max Fiske, preserved an air of solemnity, but might have been improved by a little more dash and vim.

But for downright originality the most interesting chorus number of the evening was the drinking song, "Glasses Up," by Paul Bliss, the well known, genial composer from the ranks of the chorus. It has a perennial flow of inspiration and will no doubt increase in popularity. It had to be given da capo.

The season closed with two soloists, Claude Cunningham, baritone, and Mary Conrey, soprano. It is seldom that a newcomer has left a better impression than did Mr. Cunningham. He has the foundation of the utmost earnestness and sincerity in his singing. His voice is intensely dramatic at times, to suit a superabundant temperament. In his first group of songs he sang the "In Questa Tomba," by Beethoven, with noble simplicity, besides Hildach's "An Old Garden" and "Devotion," by Strauss, with tender pathos. He shaded down to a marvelous pianissimo. His second group—Tschalkowsky's "Pilgrim Song," Henschel's "Loveliest of All" and Whitney's "Fuzzy-Wuzzy"—were all given with beautiful, distinct enunciation and interpretative power. His encores were two Scotch ballads, the last being, "I'm Wearing Awa," Jean." Mr. Cunningham was overwhelmed with applause and repeatedly called out. Miss Conrey was heard to advantage in a group embracing an aria from "Magic Flute," "Chopin's" "The Birdling" and "Ständchen," by Strauss. She has a light, coloratura voice and sang with much expression, though a little nervous at times.

J. A. Homan.

## Toronto.

TORONTO, Ont., April 29, 1907.

His Excellency the Governor-General was present on April 25 at the performance of "Cinderella" given by the Model School in the Normal School, Ottawa.

Hope Morgan, soprano, of Toronto, leaves for England on May 4. After fulfilling engagements during the London season this gifted musician will return to Canada.

Madame Diaz-Albertine has returned to Canada from Italy.

Mrs. Franklin Dawson, cellist, will leave here next week to spend the summer abroad.

Mrs. Edward Fisher has arranged an attractive musical program for this afternoon at the Applied Arts Exhibition. Those taking part are: Mrs. Ten Eyck, Lena Hayes, Madeline Carter, Robert Stuart Pigott and Mr. Lautz.

The San Carlo Opera Company, in "La Boheme," "Don Pasquale," "Il Trovatore" and "Cavalleria Rusticana," is attracting many music lovers to Massey Hall. Alice Nielsen, Signor Constantino, Madame Nordica and other prominent singers are included in the casts. "La Boheme" was successfully given last night. The other operas are for this afternoon and evening.

The Conservatory School of Expression announces a recital of Shakespeare's "Julius Caesar" as a dramatic monologue by F. H. Kirkpatrick, Ph. B., principal of the school, for Tuesday evening, April 30, in Conservatory Music Hall.

Mme. Le Grand Reed and J. D. A. Tripp will take part in the recital to be given by Birdie Luttrell, reader, under viceregal patronage, at Association Hall on the evening of April 30.

Douglas A. Paterson announces the performance of three playlets by himself and his dramatic students in the Conservatory Music Hall on Thursday evening, May 2.

Vera Board, a talented graduate of the Toronto Conservatory, has been appointed a member of the vocal staff at the Ontario Ladies' College, Whitby.

The eminent basso, Watkin Mills, who long ago established his popularity in this country, once again has won a noteworthy reputation at Massey Music Hall, the occasion being the People's Choral Union concert on April 9.

W. Spencer Jones, of the firm of Haensel & Jones, New York, paid a flying visit to Toronto this month on managerial matters connected with the extensive enterprises of his influential firm. Mr. Jones is favorably known in Canada as a musician as well as an impresario.

Rechab Tandy, tenor, has returned to the Toronto Conservatory of Music after a short and successful Eastern concert tour.

The Women's Musical Club, of Toronto, realized more than \$60 in aid of the Edward MacDowell Fund at the closing concert held in the Conservatory of Music Hall on the afternoon of April 6. Marschner, Hasselmann, H. Clough Leiter, Van Goens, MacDowell and Liszt were ably interpreted by Miss Geowski, Miss Boulton, Mrs. Dawson, Heloise Keating (harpist), Mrs. Ten Eyck, Miss Winlow (cellist), Miss Kemp, Miss Quehen, Mrs. Parker and Cornelia Heintzman. The Women's Musical Club is doing a noble work on behalf of music and musicians. Among performers at its far famed weekly meetings this spring have been: Mrs. H. W. Parker, R. S. Pigott, Miss Quehen, Madeline Carter, Mary Caldwell and Florence Kemp, who contributed the Moszkowski, Elgar, MacDowell program ably arranged by Mrs. Edward Fisher; and Mrs. Harold Clark, Miss Williamson, the Misses Fudger, Miss Boulton, Mrs. Ten Eyck and Miss Newman, who took part in the executive committee's interesting program of Russian composers. M. H.

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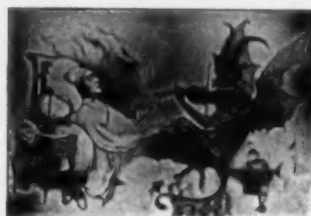
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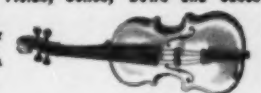
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